

ART AND ARCHAEOLOGY
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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



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The far-famed Vale of Tempe, in Thessaly in Northern Greece, and the river Peneus, which flows between the mountains of Ossa and Olympus. Euripides, in *The Trojan Women*, 214-15, says:
"The lovely tract, through which Peneus flows,
Delightful base from which his awful height Olympus rears."

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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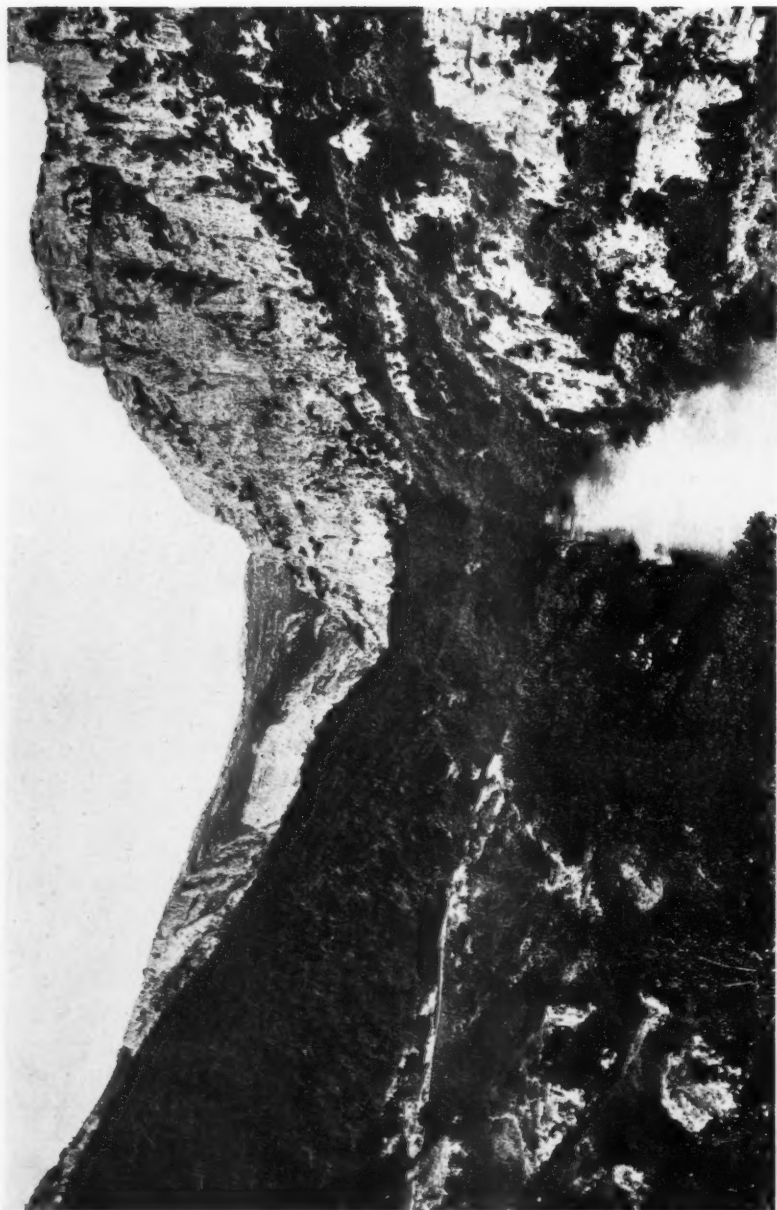
IN THESSALY

(To E. Y. R. and L. P. R.)

In Thessaly! And are they true—those visions that mine eyes recall?
And was I ever there at all? Spring-time—in Thessaly—with you?
Was it but one fair day we passed, ridge after mountain ridge between,
Through tunneled cliffs of serpentine, to see the boundless plain at last?
To see at last with straining eyes Olympus' snow-white battlement,
With glistening cloud-summits blent, soar in the opalescent skies?
Oh! nevermore can I forget Larissa basking in the sun,
Or Trikkala when day is done, or Baba's lonely minaret,
Or Tempe where the plane-trees veil with dancing leaves the tawny stream,
Where on the cliffs the red-buds gleam, and first I heard the nightingale!
Still in my musings I behold the myriad poppies' blood-red stain;
Or see the dazzling floor again spread with the mustard's cloth of gold;
The women laying by the brooks their dripping blankets rainbow-dyed;
Swart shepherd lads unsmiling-eyed, with olive-handled, carven crooks.
And fondly still my fancy tells how fair each dim-blue mountain smiles
Across the long, long, level miles, pink-white with waving asphodels;
While, high as barking eagles soar, Meteora's craggy summits frowned,
With crumbling monasteries crowned, above the gray-green valley floor.
For other eyes those glories stand, now other hearts are pulsing there;
No more we happy three may fare across that wide enchanted land.
But, Oh! the fates were kind to me, for once, ah! once I rode with you
In April when the skies were blue in Thessaly! in Thessaly!

GEORGE MEASON WHICHER

Hunter College, N. Y.



The much-sung and romantically beautiful Vale of Tempe and the river Peneus. Poseidon is said to have separated, with a stroke of his trident, Mt. Ossa from Mt. Olympus, and so drained the plains of Thessaly here. Even modern geologists say that Thessaly's plains were once lakes. See page 197.



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One of the Meteora monasteries, Holy Trinity, built on high precipitous cliffs in Thessaly, near Kalabaka. To reach the top, one is hauled up in a basket or net let down by a rope by the monks. These inaccessible retreats "of the monastic brotherhood on rock aerial" were built for the sake of safety during the restless times from the fourteenth to the sixteenth centuries. See poem, page 197.



FIG. 1.—The family tomb of the Plautii on the bank of the Anio at the north end of Ponte Lucano.

LUIGI ROSSINI, ENGRAVER

RALPH VAN DEMAN MAGOFFIN

IT is becoming rather more and more the fashion to collect prints, that being a sort of vague term for etchings and engravings both of early press, or indifferent copies made from retouched plates, or even photographic reproductions. But so long as it remains the fashion to collect prints, without its becoming really a fashionable pursuit, there will be an opportunity for nearly every one to get a few prints that are really first class.

It is not at all that a taste has to be cultivated for artistic work in black and white. It is rather that small opportunity has been offered people to see such work. But nowadays one can see the collections of prints which are being placed on permanent or temporary view in nearly all our large municipal or private museums, and there are a number of publications which are devoted in whole or in part to the reproduction of prints and to a more or less technical appreciation of the style of etchers or engravers.

It is, of course, taken for granted in the art magazines that the majority of their readers are technically trained, and that to take up any space in describing the origin or methods of engraving would be to carry coals to Newcastle, owls to Athens, or oysters to Baltimore. But certainly it will not come amiss if, as a preliminary to the examination and appreciation of some of the work of Rossini and Piranesi, a brief statement is made about engravers' methods, which will be a matter of information or of supererogation, as the case may be; but in any case, well meant.

Engraving is one of the most ancient of the arts, and in its widest sense means scratching or carving on hard substances. Early writing on metal or stone and gem cutting, therefore, are the earliest of engravings. But in the sense of today we mean by "engraving" the treatment of wood or metal surfaces in such a way that they will carry or hold ink, and by "engravings" we mean the prints which result from bringing paper into touch with the engraving.

Engraving in the modern sense has been done on two substances, wood and metal. The engraving of wood is like cameo work, and that of metal is like intaglio. The printing is also different, for engravings from wood are printed or stamped like letterpress, while engravings from metal are made by allowing dampened paper to suck up the ink from the hollows on the engraved metal surfaces. That is to say, in wood engraving everything which is to appear dark in the impression is left in relief on the block, while in metal engraving everything which is to come out dark in the impression is graved into the metal surface. The art of wood engraving was known as early as 1406 A.D., and that of copperplate somewhere about 1450. The St. Christopher of 1423 was long thought to be the oldest known example of engraving, but the Jesus, Virgin, and four saints, which Baron Reiffenberg procured for the Brussels Museum, dating 1418, is now recognized as the oldest engraving known.

As might be expected, there is a legend to account for the discovery of the method of making engravings. A certain Maso Finiguerra had engraved

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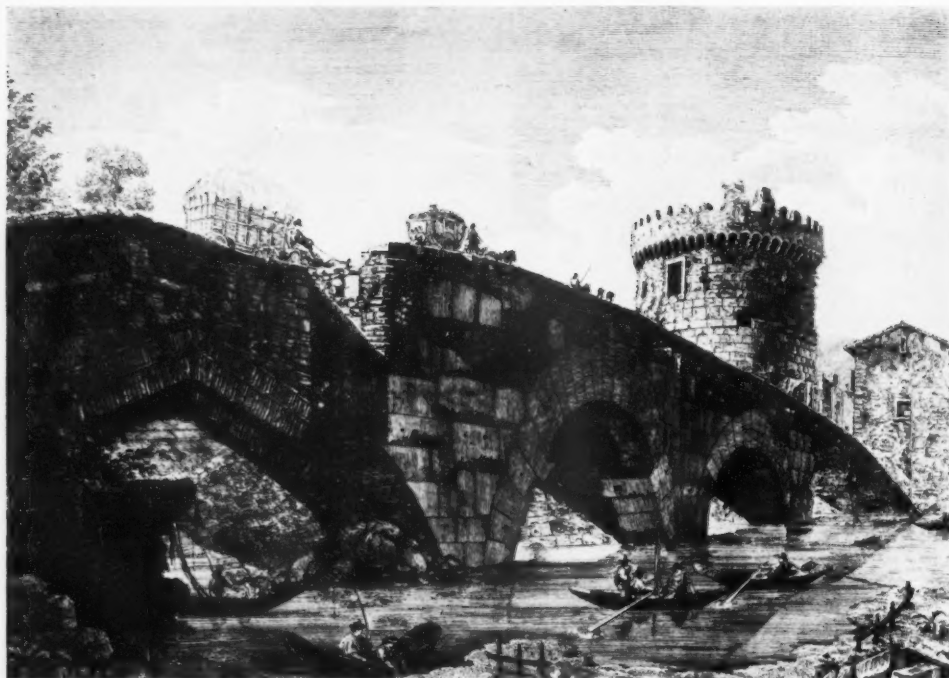


FIG. 2.—Ponte Lucano, which carries over the river Anio the Via Tiburtina, the road from Rome to Tivoli.

a Pax (i.e., a niello plate for use at feasts of Agnus Dei, called Pax because the acolyte in presenting the plate to the assisting priest said, "Pax tecum"), and to see how it looked, he filled in his graver's lines with oil and lampblack. By accident a piece of damp linen was thrown on the plate, and when it was taken off, a reproduction of the engraved design was clearly marked on the cloth. But it is more likely that engravings were the unconscious discovery of Italian goldsmiths. Following the niello (from Latin *nigellum*, "dark") style of work which had been practiced from Roman times, the Italian goldsmiths hit upon a new way of proving their work. They engraved their designs on gold or silver, but before filling in the grooves with the sort of black

enamel which was to set hard and fast, they made a sulphur cast of their design on a matrix of clay and put lampblack on the sulphur lines, and thus could see their designs much more clearly than on the engraved plate. But when they found that by putting a certain kind of ink in their engraved lines and pressing a sheet of damp paper on the metal plate, they obtained their results in a better and quicker way, then, although they did not realize it at the time, the art of producing engravings was discovered.

The metals that have been employed for engraving are copper and steel. Copper was used first, and is still in use, to some extent, but its comparative softness has brought steel into almost universal use. Of styles or methods of

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engraving, line engraving and etching (from the Dutch word *etsen*, "to eat") are the two that are important. In line engraving the burin or graving tool is pushed along the surface of the metal, about as a jeweler engraves today, and in this way a furrow is made, the metal trailing off like a shaving. But the limitations in such line work were overwhelming, and now, except to make deeper cuts or cross hatchings, line engraving has nearly dropped out of use, and given way to etching.

In etching, a copper or steel plate is heated and then covered over with a thin coat of varnish which is impervious to acid. The engraver then sketches his design with etching needles, scratching through the coat of varnish. A border of wax is then raised around the plate and diluted nitric acid is poured over it, or else the plate is put in an acid bath. The acid bites into the metal where the lines have been etched. After a time the plate is cleaned and a stopping-out varnish is applied to stop the action of the acid where the lines are already deep enough. More acid is then used where deeper lines are necessary. When the proper depth to bring out the desired tone is obtained, the plate is cleaned, the varnish removed, and the drawing appears in sunken lines on the metal plate, really a design which is "bit in."

The line engraver was handicapped by the necessity of *pushing* his tool. The etcher got back to the method of the brush or pencil, and was able to get a much freer and bolder design, and yet withal could trace lines of the utmost delicacy. Despite many great names in line engraving, the etchers have taken and hold the field.

ROSSINI

Perhaps of all engravers and etchers

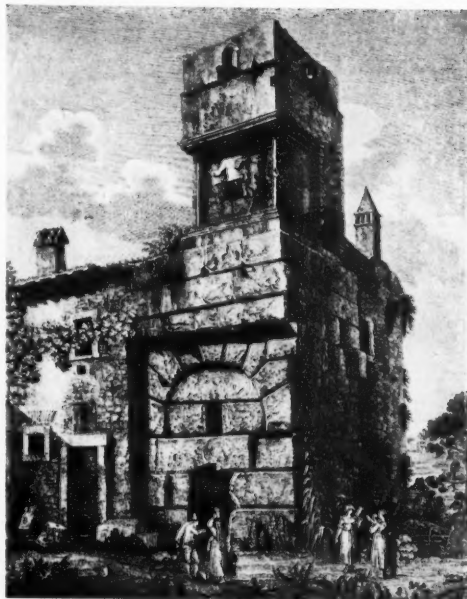


FIG. 3.—A monument near Ponte Lucano, popularly called the tomb of the Sirens.

who have not had justice done them in the history of the art, Luigi Rossini, of Ravenna, is that man. In fact, in the dictionaries of engravers, and in the catalogues and lists where one would expect to find something of Rossini's life and works, there is to be found only one very brief mention of him, which says that he was born in 1790, and was less known as an architect than as a draughtsman and engraver. One is therefore driven to the introduction in his published works to get what chance bits of personal information there are there, and to the engravings themselves to study his style of work.

Luigi Rossini published his first book of plates in 1818, when he was twenty-eight years old. The plates are small, and to bring out the dark color, Rossini resorted to overmuch crosshatching. The title-page has two small disk en-

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FIG. 4.—The great vaults of one of the rooms in the Great Baths of the Villa of Hadrian near Tivoli.

gravings of Bramante and Baldassare Peruzzi, thus hinting at his models. The frontispiece shows inexperience, because to get an effect, Rossini moved out the double vaults of the Sistine Chapel steps and faced them about in order to get a vantage point from which to look at St. Peter's and the piazza, which are drawn in bad perspective. The title of this first book of plates is "I Monumenti più interessanti di Roma," and the volumes were sold by the author himself in Rome at Via Felice 138, at 6 *scudi* each.

The monuments in Rome first attracted the attention of Rossini, for in 1821 he engraved the 101 plates, which,

however, were not published until 1829, under the title "Le antichità Romane." His advance in technique is seen in his co-ordination of massed architectural foreground with light backgrounds of diversified landscape. The hand of the architect, however, is still heavy.

That Rossini's work was gaining favor is to be seen by the title-page of his volume of plates issued in 1824-26, where he signs himself Luigi Rossini Architetto Ravennate già Pensionato del Regno Italico (Luigi Rossini, of Ravenna, Architect, Pensionary of the Italian Kingdom). In all likelihood Rossini was provided with funds sufficient to allow him to travel over La-

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FIG. 5.—The meeting place of four Roman aqueducts in the valley below Tivoli.

tium, and the sketches he made were so compelling that his plates made in 1821 had to wait until his new volume had been brought out.

The title of this volume of plates of the antiquities of the Latin cities near Rome is "Le Antichità dei contorni di Roma, ossia Le più famose città del Lazio" (1824-26). There is no frontispiece, and the title-page, with a drawing of Saturn, the God of Latium, is of small consequence. But here for the first time we have Rossini's own statement of his ideals of work, enough in itself to show why his other plates were thrown aside for the time being. In his

"Preliminary Discourse to Kindly Readers," Rossini says that up to his time the antiquities of Latium had been regarded as examples of fine architecture, and that they had been studied, measured, and reproduced in drawings or engravings by such men as Alberti, Bramante, Palladi, Peruzzi, Vignola, and others. "I alone," he says, "have wished the antiquities of the principal cities of Latium to be drawn in an entirely different manner from the way others do, and I have looked at them from a pictorial point of view, bringing out the effect of *chiaro e scuro* and the force of the tints which the centuries have laid

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FIG. 6.—The cascades of the Anio, the town of Tivoli, and the two temples on the cliff.

on the monuments themselves. While taking this new point of view, I have kept with scrupulous exactitude the architectural lines, and have only drawn plans or made restorations when the amplitude of the remaining ruins seemed to have permitted the exercise of my full powers, subject to be sure to the dictum, 'To err is human.' "

It is this volume with its seventy-three splendid plates, 17 by 24 inches, that has been chosen for the illustration of Rossini's genius, although in his later work, which will be mentioned below, he became increasingly more proficient in the art of engraving.

A round tomb (Fig. 1), which was the famous sepulchral monument of the old Roman family of the Plautii, offered Rossini a good subject for a *tour de force*. The picturesque features of a huge monument are brought out in a most artistic way, and its size is brought home to the spectator by the *contadini* and the winecart. The joints and courses of the masonry, and the weath-

ering of the stone itself are brought out here by the most careful sort of cross-hatch etching. The dead tendrils of the clinging vine, and the shadow of its masses, are indicated by deeper wavy lines.

For the first plate in his Latium engravings, Rossini has chosen the bridge over the Anio, the modern Teverone, the little tributary of the Tiber, the waters of which make the splendid falls at Tivoli. Over this bridge (Fig. 2) went the Via Tiburtina, the road to Tibur (Tivoli). At the farther end of the bridge rise the typical Campagna *osteria*, and the Plautii tomb (see Fig. 1), topped in mediaeval times with a castellated crown. The light and shadow under the arches, and the more heavily etched lines of the river to bring out the shadow of the bridge, will be



FIG. 7.—The round temple at Tivoli, popularly called the temple of Vesta.

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FIG. 8.—Ancient Roman arched construction in Tivoli.

noticed as a contrast to the lighter lines that make the sky. The white cumulus clouds are nearly always in Rossini's sky backgrounds.

As one leaves the Via Tiburtina, not far from the tomb of the Plautii, to go to the Villa of Hadrian, one finds that the road goes between two monuments, which have been called gate towers, but which were probably tombs. One of the pair was nearly demolished by the troops of the Duke of Alva in 1557, the other (Fig. 3) still offers inducement to painter or etcher. Rossini has caught the weathering cracks and shale of the travertine, has subordinated the mediæval additions in a delightfully artistic manner, and has made a work of art out of what Parboni, for example (in

Nibby's "Contorni di Roma"), has drawn as an uninteresting and lonely monument.

The Villa of Hadrian is illustrated in Rossini's volume by ten plates, of which we reproduce here the one (Fig. 4) showing the ruins of the great intersecting vaults of the entrance room to the Great Baths. This engraving not only produces on the beholder the powerful effect of the architectural boldness of the Romans, but its accuracy of treatment is such that it would almost serve the purpose of an isometrical projection, and the meticulous drawing has successfully restrained the ebullition of artistic imagination. The detail in the engraving becomes clearer the more closely it is examined. The *opus reticu-*

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FIG. 9.—The modern town of Cori, with architectural fragments from ancient Cora in the foreground.

latum is perfectly served by the cross-hatching, the landscape is delicately subordinated to the main effect, the figures in the foreground, one a *contadino* killing a snake which is about to attack a *contadina*, enliven the picture and heighten the effect of the sweeping arches.

About a mile and a half from Tivoli four aqueducts which carried water into Rome ran very close to one another. Rossini caught the artistic possibilities of the place and has given us (Fig. 5) one of his most striking pieces of work. The all-but-tumbling mediaeval watch-tower and the built-in arch not only show the greater excellence of the older

masonry, but bring to mind the unsettled condition of mediaeval Italy, when the buildings of the ancients were made use of for princely or ducal fortresses. Through the great arch of the Claudia is seen an arch of one of the Anio aqueducts, and to the right appear a broken arch, and the water-channel over two arches, of the other Anio and of the Marcia.

The famous cascades of the Anio, the *præceps Anio* of Horace, the Ponte Lupo, and the so-called grotto of Neptune, the two temples on the edge of the cliff, and the towers and buildings of Tivoli itself above the falls, offered Rossini a fascinating study, but heights

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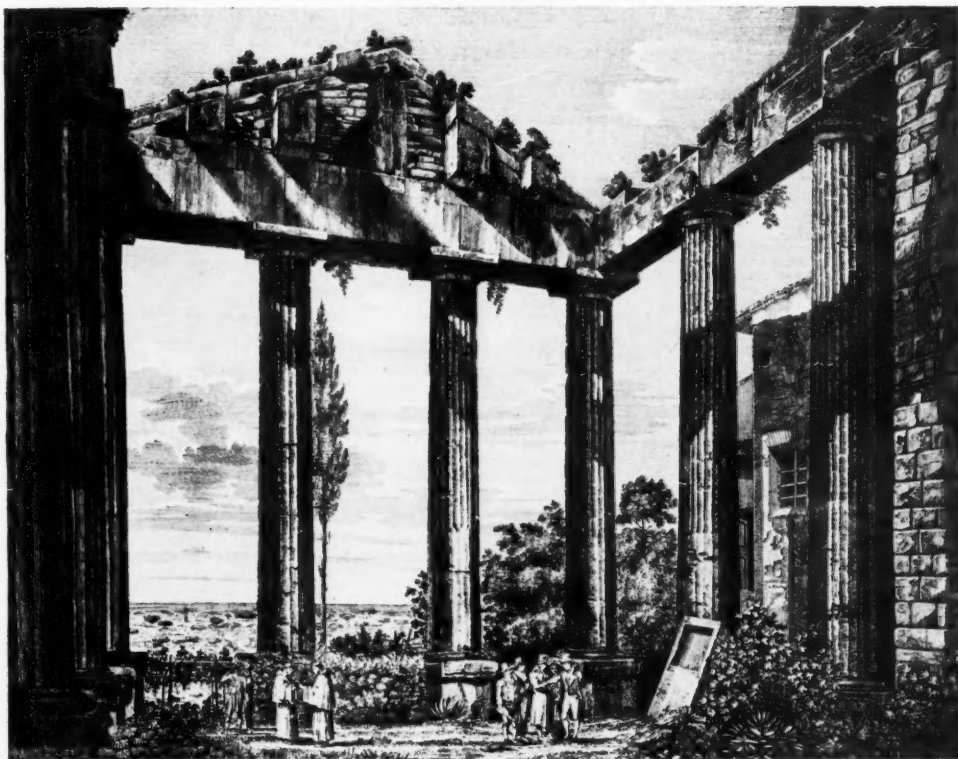


FIG. 10.—The Hercules temple front at Cori, looking westward to the Mediterranean Sea.

and distances are too great to be brought out with entire success (Fig. 6). Rossini introduced a number of tiny figures on a rocky level in the right foreground, and a number of substructure arches at the side of, and above, the deep-cut river chasm for the sake of forcing comparison, and has tried to make the contrast clearer by means of the two great trees in the foreground and the tiny trees on the hills beyond; but while the general effect is pleasing, and the work is done with care, the engraving as a study is not up to Rossini's best work.

In the delineation of the round temple itself (Fig. 7) Rossini shows his architectural ability and his artistic

genius. There is close by the round temple (see Fig. 6), a small pseudo-peripteral temple, now a church, often called the temple of the Sibyl. Rossini's artistic judgment led him to choose a point of view that does not show the less imposing of the two buildings. He has also set the round temple high enough to give the effect of a sheer drop on the right, while he connects up with the solid rock of the hill behind with the unimposing church campanile.

The arched construction in Tivoli, which Rossini has called the substructure of the temple of Hercules (Fig. 8), and which local archaeologists usually call part of the Villa of Maecenas, shows

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FIG. 11.—Brick-faced concrete construction of a reservoir in the palace of Domitian, near Albano, fourteen miles south of Rome.

again the architectural ability and artistic feeling of the engraver. The travertine and the *opus incertum* which face and make the construction are clearly marked, and the ease with which the old arches bear all that modern times can build above them is brought out with artistic deliberation.

The frontispiece tradition is to be seen in Rossini's engraving of the town of Cori (Fig. 9). He has chosen for his point of view the town as seen from the farm of the Franciscan brothers. The town as it rises to cap a conical hill on the south side of the Volscian Mountains makes a better subject to work on

than the town of Tivoli (see Fig. 6), but there was nothing to make a foreground. The engraver has therefore heaped together various fragments from the ancient temples and other buildings, a piece of cornice, some capitals, an altar, which has been transformed into a baptismal font, etc.

There are in Cori the remains of two temples, the one of Castor and Pollux in Corinthian style, and the more striking one of Hercules, in Doric style. From the front of the latter (Fig. 10) one looks out between the columns to the Mediterranean Sea, and gets the view as far south as Terracina. Raphael

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was so struck with this temple that he made a drawing of it, and he used this late style of Doric capital in several of his designs. Rossini has engraved the temple *pronaos* with great skill and boldness.

One of the finest of all Rossini's engravings is that of the arched construction (Fig. 11) forming part of the gigantic villa of the Emperor Domitian which stretched along the ridge south of the Alban Lake from Castel Gandolfo to Albano. The reader will remember the effect of a "forest of columns" which certain views of the Forum of Trajan and of the interior of St. Paul's outside the Walls give. Here one gets the impression of almost countless arches, the handling of the perspective and the shading are done with such consummate skill.

Piranesi had already engraved a splendid view of the Nymphaeum or Temple (no certain attribution of this construction has yet been made) below Castel Gandolfo on the bank of the Alban Lake. His view looked into the grotto. Rossini also engraved one after the same manner, but it is not nearly so well done as another (Fig. 12) in which one looks outward. The Hellenistic style of interior decoration is faithfully portrayed, the sharp edge of the vault is skilfully overhung, the lake, the monastery of Palazzuolo, the town of Rocca di Papa, and the height of Monte Cavo, complete an engraving of which even Piranesi might be proud.

The years from 1826 to 1831 were busy ones for Rossini. His "Seven Hills of Rome" with a frontispiece showing a restoration of the Forum and the Trophy of Marius, appeared in 1828-29, and also in 1829 appeared his "Ancient and Modern Gates," the frontispiece being a restoration of the Porta Flumentana. In 1826 he also

began a series of eighty-five plates which were issued in 1831 as "Le antichità di Pompei." His frontispiece is, of course, Pompeii with Vesuvius as a background. In the preface Rossini says: "I have taken great pains with my plans," and certainly the plates of plans, details, mosaics, etc., are better than the plates which show the ruins of Pompeii.

The frontispiece of his next volume of plates, which appeared in 1836, is a restoration of a triumphal procession shown marching through a triumphal arch. The volume is dedicated to Commendatore Luigi Biondi, president of the Pontifical Roman Academy of Archaeology. The title is "Triumphal, Honorary, and Dedicatory Arches of the Ancient Romans." In 1839, appeared his "Viaggio Pittoresco da Roma a Napoli," dedicated to Salvatore Betti, professor and secretary of the Accademia di S. Luca, of which academy his published title here shows him to be a member, as well as a corresponding member of the Archaeological Institute. This is perhaps Rossini's own pet volume. More loving care and more artistic feeling seem to be recognized here than in any other set of his plates. His last work appeared in 1843 with the title, "Views of the Interiors of the Most Beautiful of the Ancient Churches and Basilicas of Rome." The frontispiece is the door of the Church of S. Antonio in Rome. His printed titles show that he had attained to high honors, for he is "Accademico di merito" of the Pontifical Academy of S. Luca, of the "Reale Accademia Albertina" of Turin, member of the "Istituto di Corrispondenza Archeologica," and of the provincial academy at Ravenna, etc. In his introduction Rossini speaks of Vasi, Polinziano, and noticeably for the first time of Piranesi. He is certainly a follower of Piranesi, and although not a copyist in

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FIG. 12.—Grotto in Hellenistic style below Castel Gandolfo, looking over the Alban Lake to Monte Cavo and Rocca di Papa.

any sense, it would have been most ungracious had he not finally spoken of his greater and more famous predecessor. Piranesi had already published his engravings, and his genius in the portrayal of monuments of antiquity and of mediaeval Italy was universally recognized, and his influence was paramount in that field.

The interest of Rossini was in the

same field, and he made engravings of many of the same subjects as did Piranesi, and that he thought himself as good an etcher, one may hardly doubt. At all events, the fact that he chose another point of view from Piranesi's in presenting his subjects, and consciously emulated him, has given us what we may certainly call the splendid engravings of Luigi Rossini.

Johns Hopkins University

(An article on Piranesi will appear in a coming number of ART AND ARCHAEOLOGY.)

ROMAN COINS AS ILLUSTRATIVE MATERIAL

ELIZABETH H. PALMER

THE wealth of illustrative material to be found on Roman coins is not always appreciated by the teachers in secondary schools. Pictures, maps, and plans are found in all our textbooks and are freely used, but in a few only are coins recognized to any extent as an important means of illustration. The picture of a coin has its uses and must often be employed for the lack of anything better, but it is to the real piece of money placed in the pupil's hand what a picture of a bird is to the bird itself.

Ancient coins are generally thought of, if they are considered at all, as something impossible to obtain and so out of the question. On the contrary, for so small a sum as five dollars no less than twenty coins of different periods and illustrating different phases of ancient life can be procured. No American dealer will furnish so many coins for that price; they must be bought in Italy from dealers who are known to be reliable and who do not "make to order." The ideal way, certainly, is to pick them up in Italy, or Sicily, choosing from large collections like that of Canessa, in Naples. If that is impossible, coins are free from duty, and in time of peace may be ordered by mail.

It is not at all necessary for the would-be purchaser in beginning his collection to know exactly what to order. In fact, it is only after considerable study of books and of any coins that may come into his hands that the collector is in a position to know what he most desires and what will probably be within the limits of his purse. Fortunately, almost every Roman coin is

interesting from one point of view or another, so that it would be safe to trust a reliable and intelligent dealer to send over from Italy a miscellaneous collection of coins costing from one to three francs apiece. Later, after a careful study of these, a desire will be awakened for others described in the books and definite orders may be sent. The collector's thirst for coins is like the thirst of collectors of all similar objects; it grows apace and must be curbed early, if at all.

There are few Roman coins that would not be interesting to the teacher of Latin or Roman history in our secondary schools. In the two plates that accompany this article are shown twenty-six coins, all from Republican times with the exception of two. This small number of coins might be used for purposes of illustration no less than fifty-one times under the following heads: portraits (12), representations of deities (19), legendary scenes (4), punning types (3), objects of every-day life (2), buildings (4), every-day occupations (3), political events (1).

Portraits of famous men on coins are of the greatest interest and in spite of the small size of the face are often more satisfactory than photographs of marble busts. Not infrequently the man whose portrait is on a coin placed it there himself and we seem to get nearer to him when looking at his own money than when gazing at some statue that may be a third or fourth copy of the original. A long series of portraits of the emperors and their wives may be obtained which will help to fix the line of succession and the relationship of one ruler



PLATE 1.—Ancient Roman Coins. No. 1 represents a head of Julius Cæsar; No. 2, Augustus; No. 4, Rome or Italy; No. 7, the Colosseum; No. 11, Hercules with his club; No. 13, Antony and Cleopatra. Others described in the text.

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to another better than any diagram. The great personalities of Republican times, too, are well represented on coins, from the imaginary portraits of Numa Pompilius and Ancus Marcius to Marcus Antonius and Cleopatra, whose portraits are found on Plate 1, No. 13. Early numismatists state that Fulvia, the wife of Marcus Antonius, was the first woman to have her features portrayed on a coin, while later authorities are of the opinion that the likeness was only accidental. It would be interesting to see the face of Cornelia, the mother of the Gracchi, and to know how many another noble woman of the Republic looked, but we have to be content with almost no portraits of women in this period. Among the portrait heads that might be of use to teachers in secondary schools are the following: (The descriptions are taken from Grueber, "Roman Republican Coins of the British Museum," or from Cohen, "Description Historique des Monnaies frappées sous l'Empire Romain.")

Plate 1, No. 1, represents a silver denarius coined by M. Mettius about 44 B.C., having on the obverse the head of Julius Cæsar, who was the first man to be honored in this way by senatorial decree (Cassius Dio, XLIV, 4). On the reverse stands Venus Victrix with sceptre and small Victory, leaning on a shield placed on a celestial globe. The reference is undoubtedly to the reputed descent of the Julian family from Venus and Anchises.

Plate 1, No. 2, gives one of the almost numberless heads of Augustus, easily recognized by the regular, finely cut features and waving hair. The inscription COS VI (consul for the sixth time) dates the coin in B.C. 28. The crocodile on the reverse commemorates the subjugation of Egypt after the battle of Actium. This coin could hardly fail to

fix in the pupil's mind the fact that it was Augustus who reduced Egypt to a Roman province. Another head of Augustus, but less clear, is seen on Plate 1, No. 9. The reverse has not come out clearly in the photograph, but it may be possible to make out the word AUGUSTUS across the middle of the coin. Above, Sol soars to the right, holding a veil which floats over his head; below, a capricorn is holding a rudder and globe. The capricorn appears on coins of Augustus as the constellation under whose influence he was born.

All students of Cicero should be made familiar with the strong features of Pompey the Great. Plate 1, No. 12, shows them on a coin struck in Egypt about 42-36 B.C., by his son, Sextus Pompey. With the head are the symbols of his augurship, the curved staff and one-handed jug, and around is an inscription recording that Sextus, who now bears the title Pius in token of his intention to avenge his father's death, has been saluted as general a second time. On the reverse is a possible group of statues at Catana. Neptune (Sextus Pompey was called the son of Neptune) stands between the Catanæan brothers who are saving their fathers from an eruption of Ætna "sweating under their sacred burden." The words PRAEF. CLAS. ET ORAE MARIT. EX S. C. (Prefect of the fleet and of the sea-coast by decree of the Senate) refer to the fact that in 43 B.C. Sextus Pompey was put in command of the naval forces of the Republic.

The portraits of Antony and Cleopatra already alluded to can be found on Plate 1, No. 13. On the obverse of the coin appears the head of the triumvir. Behind is an Armenian tiara and around the head are the words ANTONI ARMENTA (for Armenia) DEVICTA (Armenia made subject to Antony). Cleo-

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patra's portrait shows the head of a woman diademed and draped, with a row of pearls at the back of the head and before her the prow of a ship. Around are the words *CLEOPATRAE REGINAE REGUM FILIORUM REGUM*, which Grueber suggests may be rendered, "Of Cleopatra, Queen of Kings (and) of (her) sons, the Kings." This issue with the tiara, commemorates the conquest of Armenia in B.C. 34, while the prow refers to the ships with which Cleopatra aided Antony. We have on Plate 2, No. 9, another portrait of Antony with the words *M. ANTONIUS III. VIR R. P. C.* (triumvir appointed to regulate public affairs). On the reverse stands Mars leaning with right hand on a spear and holding in his left hand a dagger, to which is attached a strap; his left foot rests on a shield; around we read: *L. Mussidius Longus*, son of Titus, one of four men appointed to coin gold from the treasury. The figure of Mars may refer to the triumvir's victories over Brutus in the East.

Even in the small field of a coin a scene of historic interest may be represented with considerable distinctness and a fair degree of dramatic power. Not a few such scenes appear on coins, and the fact that a piece of Roman money in every-day use was a continual reminder of what had happened in the past might well serve to make the events in question more real to the pupil. Faustus Cornelius Sulla, son of the dictator, about 82 B.C., issued the denarius of Plate 1, No. 5. On the obverse he placed the head of his father's tutelary deity Diana, adorned with diadem, earring, and double necklace. Above her hair is a crescent, behind, the curved staff referring to Sulla's augurship, and before, the name *FAUSTUS*. On the reverse Sulla sits on a raised seat clad in his toga, while

before him kneels Bocchus, king of Mauretania, offering an olive branch. Behind, also kneeling, with his hands tied behind his back, is Jugurtha, king of Numidia, with a long beard. Above, is the name *FELIX*, the title which the dictator gave to himself on the occasion of his splendid triumph in 81 B.C. for victories over Mithridates. The whole scene represents the submission of Bocchus and his surrender of Jugurtha to Sulla and is said to have been engraved on the dictator's signet ring (*Val. Max. viii, 14, 4*).

Plate 1, No. 6, gives another historical scene—the defeat and capture of Perseus, King of Macedonia, and his two sons, all of whom were taken to Rome to adorn the triumph of the great general, *L. Æmilius Paulus*. Paulus is represented as extending his hand to a trophy. On the left stands Perseus with hands tied behind him accompanied by his two sons, all in Greek dress. *TER* above the trophy refers to the three great triumphs of the Roman. Coins offer much material in connection with Cæsar's campaigns in Gaul which would be found useful by teachers of Cæsar, or Roman history.

The first impulse of the Romans in coining money was to give it the sanction of the state by placing upon it the head of some divinity. Janus came first, then Jupiter, Minerva, Hercules, Mercury, and Roma. All these appear upon the early bronze coinage known as *æs grave*. On the silver denarius Roma held undisputed sway for many years, to be replaced first by the heads of other divinities and later by the portrait of some man of influence. The statement has already been made that Julius Cæsar was the first man to be so honored and that by a special decree of the senate in B.C. 44. Among the coins issued in the Social War is a

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denarius having the head of Roma, or Italia, with winged helmet; below the chin is the mark of value, X (ten *asses*). On the reverse the Dioscuri appear on horseback, charging to the right. Each holds a couched spear and wears mantle, cuirass, and cap surmounted by a star. The word on the reverse is probably the Oscan form of ITALIA. (Plate 1, No. 4.)

We talk about our "Lares and Penates" and most of us are familiar with the dainty dancing figures with short skirts flying out in the breeze, found in such numbers at Pompeii. Perhaps we do not all know that the Lares are represented on coins in quite a different manner. Plate 1, No. 10, is a denarius of Lucius Cæsius about 91 B.C. On the obverse is the youthful bust of Veiovis with head turned away to the left; he wears a cloak over his left shoulder and hurls a thunderbolt in his right hand; on the right is the monogram for Roma. The Lares appear on the reverse in the guise of two youths seated on a rock, caressing a dog which stands between them; each holds a spear in his left hand and has his cloak spread on his left knee; above can be made out with difficulty the head of Vulcan and his tongs; in the field to the right and left is the word LARES in monogram; the head of Vulcan and the tongs refer to the office of moneyer.

Teachers of Vergil could make good use of a coin which gives the bust of Venus Erycina (Plate 1, No. 3) laureate and draped, with diadem, earring, and double necklace of pearls; the hair is gathered into a knot decorated with jewels, a string of pearls runs over the back of her head. The reverse shows a temple on the summit of a mountain surrounded by a rampart with gateway in the center and tower at each side; above the gateway is ERUC (*Erucina*).

Objects of every-day life are sometimes found on coins of the Republic, but to a very limited extent. Plate 1, No. 8, shows on the reverse the sacrificial emblems of the pontifical offices—the ladle, sprinkler, one-handed jug, and augur's wand. This coin, issued by Augustus about 37 B.C., is unique, so far as I know, in having no picture on the obverse. It is the only denarius with one side plain except for the inscription among the more than nineteen hundred coins illustrated in Grueber. (The obverse and reverse should change places on the plate. The emblems are on the reverse.)

In connection with traveling among the Romans one cannot afford to ignore the coin struck in honor of Agrippina on the reverse of which appears a *carpentum*, or two-wheeled vehicle in general use, drawn by mules (Plate 2, No. 7).

A very superficial study of coins is sufficient to show that the Romans were great punsters. Plate 2, No. 1, is a coin of Lucius Plætorius Cestianus, who puns on his cognomen by representing on the reverse an athlete running and holding a palm branch in the right hand and a *cestus* (boxing glove) in the left. The head of Juno Moneta on the obverse calls attention to the fact that the issuer of this coin had charge of the public treasury. Lucius Thorius Balbus recalls his name by a bull charging to the right on the reverse, Juno of Lanuvium being placed on the obverse. This is Juno Sospita, who wears a goat-skin tied under her chin (Plate 2, No. 2). Quintus Pomponius Musa places on the obverse of his coins a fine head of Apollo (Plate 2, No. 10). The succession of Muses to be found on his reverses plays upon his name. This Muse is Calliope in long flowing garments, standing and playing the lyre which rests on a ped-



PLATE 2.—Ancient Roman Coins. No. 1 represents a head of Juno Moneta, in whose temple coins were minted, and whose epithet is the origin of our word money; No. 3 represents Vesta and her round temple; No. 5, the rape of the Sabine women; No. 6, the Dioscuri watering their horses at the fountain of Juturna in the Roman Forum on the night after the battle of Lake Regillus; No. 8, fighting with wild beasts; No. 11, Ulysses with his dog; No. 13, a Roman casting his vote in the ballot-box.

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estal. Grueber points out that these figures are of extreme interest for comparison with the numerous statues of the Muses preserved from ancient times.

Many famous buildings, especially temples, may be represented on coins, but the identification is often very difficult. Not infrequently, however, we get our best idea of an ancient building from some piece of money, as is shown by the use of coins for illustration in books on topography. The reverse of Plate 2, No. 3, gives the temple of Vesta in Republican times. It is circular, surmounted by a figure holding a sceptre and a libation-bowl; within the temple stands a curule chair; on the left is a voting urn with two handles, and on the right a *tabella*, or voting tablet, inscribed A. C. (*Absolvo, Condemno*, I acquit, I condemn). This is a coin of Quintus Cassius Longinus, quæstor to Pompey in Spain, 54 B.C. The head of Vesta on the obverse and the temple refer to the investigations concerning the Vestal Virgins made in 113 B.C. when the presiding officer was Lucius Cassius Longinus, an ancestor of the moneyer.

It should be interesting to anyone who has regarded Cæsar as cruel that sometime before his death the senate ordered the Temple of Clementia to be built in gratitude for the mercy they had received at his hands. On the obverse of No. 4, Plate 2 (Coin of P. Sepullius Macer), is a temple of four columns with closed doors; in the pediment is a globe, and, around the coin, the inscription CLEMENTIA CAESARIS. On the reverse is a *desultor* (rider who leaps from one horse to another going at full speed) with two horses running to the right, perhaps to suggest the entertainments with which Cæsar amused the people. Plate 1, No. 7, shows a remark-

able picture of the Colosseum on a coin struck after the death of the emperor Titus. To the left is one of the few ancient representations of the *Meta Sudans*, or great fountain near the Colosseum.

The Roman coins that illustrate the early legends of the city are of special interest and might do more than anything else to make the opening pages of Roman history attractive to the student. Many of these coins were issued in large numbers and, in consequence, are very common and very cheap and easily obtained. On coin No. 5, Plate 2, a Roman general, Sabinus, who wished to claim descent from the Sabines, placed upon the reverse a picture of two Roman women being carried off by two warriors—the Rape of the Sabines. The same man portrays on another coin the death of Tapeia, while always on the obverse is placed the head of Titus Tatius, the Sabine king.

A story connected with the battle of Lake Regillus is given on the reverse of No. 6, Plate 2, where the Dioscuri stand, spears in hand, beside their horses, which are drinking at the fountain of Juturna; above, the crescent moon shows that it is night. The story says that on the night after the battle the Dioscuri watered their horses at the fountain of Juturna in the Forum.

Plate 2, No. 11, takes us back to the Odyssey, for on the reverse is Ulysses walking to the right and leaning on his staff; he wears a mariner's dress and cap and extends his right hand to his dog, Argos. The moneyer Gaius Mamilius Limentanus claimed descent from Ulysses through Mamilia, the daughter of Telegonus. Mercury appears on the obverse as the ancestor of Ulysses.

One of the best-known characters in Roman mythology is Hercules. On the

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reverse of coin No. 11, Plate 1 (about 49-45 B.C.), the hero is striding along with his club in his right hand; over his left arm hangs the skin of the Nemean lion and in his left hand he carries a trophy. This coin belongs to the Antian gens, which claimed its descent from Antiades, son of Hercules and Aglaia. Another coin issued by the same moneyer shows on the obverse the heads of the Penates much like the Dioscuri, with whom they were often confused.

What might be called scenes from every-day life are sometimes found on coins. Plate 2, No. 13, has on the obverse a head of Vesta with the two-handled cup behind, while on the reverse a male figure clad in the toga stands in the act of dropping into a box a tablet inscribed *v* (*uti rogas*, or affirmative vote). Here we have a citizen of the Republic voting. The reverse of Plate 2, No. 8, depicts a combat with wild beasts; one combatant attacks a lion with a spear; another, with shield and sword, defends himself against a tiger; on the left is a wounded boar.

Important political events even were commemorated on coins. Plate 2, No. 12, shows on the reverse two male togated figures, Lucius Calpurnius Piso and Quintus Servilius Cæpio, seated on a bench; the one on the left looks back, while the other extends his right hand; the bench is flanked at each end by an ear of corn. In 100 B.C., Cæpio was

urban quæstor and made protest against the corn law, by which the state was to let the people buy corn at five-sixths of an *as* for a Roman peck. The ground of opposition was that such a largess would put too great a strain on the public treasury. The law was finally carried and to enable the quæstors to fulfill its provisions the senate ordered them to strike this special issue of coins. This is shown by the words *EX S. C.* (by decree of the senate), which appear here for the first time on a coin.

In this brief article only a faint idea can be given of the wonderful variety and interest of the subjects represented on Roman coins, but it may have sufficed to show that, if not as artistic as Greek coins, each piece of Roman money has its own interest, brings up its own train of associations, historical or legendary, and often throws light on the characters or customs of some period of Roman history. No one in search of illustrative material can afford to overlook one of the most prolific sources of such material. Coins often furnish the most important and satisfactory means of making a subject clear. The writer has had the testimony of more than one student that nothing brought into class gave more pleasure than the coins that were passed from hand to hand to throw light upon some allusion in the text.

Vassar College

REPRODUCTIONS OF CLASSICAL ART

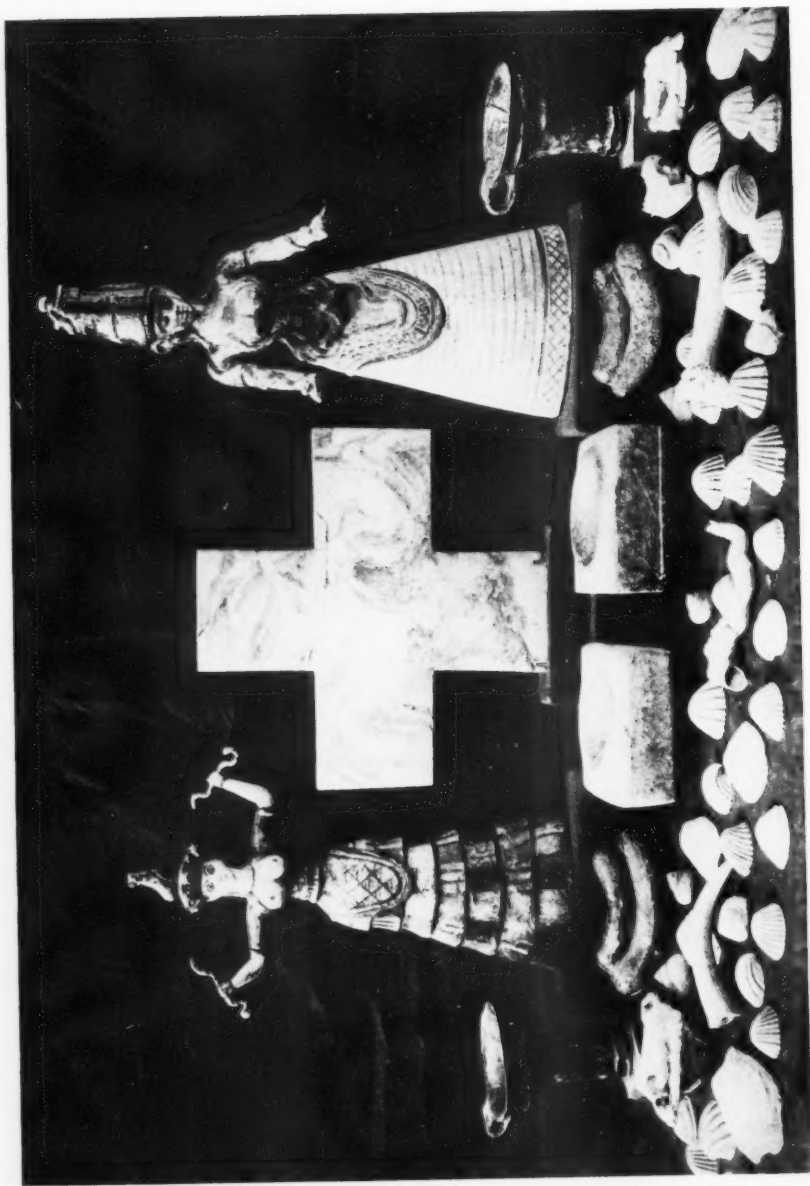
DAVID M. ROBINSON

*(A paper read at the College Art Association with
the title "The College Museum of Reproductions")*

EVERY college department of the History of Art and every city interested in art should have some sort of museum. It is the tool of highest utility, as necessary to the teaching of art as a laboratory is to the teaching of chemistry. It is possible to teach something of the history of art by lectures and text-books, but you are only teaching names and history; you are not teaching art. Without studying the art objects themselves, you can hardly appreciate them to the highest possible degree. No teacher can have the vital touch, who has not himself touched originals or at least seen them. I believe, as Kenyon Cox has said, that "To teach appreciation the museum is not merely a valuable aid, it is an absolute necessity." Even the best of photographs and illustrations, even the best of casts and reproductions are a poor substitute for the originals. The best possible cast of the Hermes of Praxiteles gives not even a faint conception of the wonderful transparency and life of the original masterpiece at Olympia, and only one who has seen the original really understands the charm and greatness of the works of Praxiteles. One good picture by Raphael, one original vase by Euphronius, teaches more about the aesthetics of art and leads to more appreciation and enjoyment of art than a thousand photographs or other reproductions. Therefore, I consider a working museum of originals most essential; but no museum can have all the originals, and so for the sake of making our teaching more vivid, we should have as

many reproductions as appropriations will allow. Instruction in art which does not offer to students some originals or at least reproductions of objects of art as the basis of the work takes the very soul out of the teaching and must be poor indeed. Reproductions will not teach aesthetics, but one can use them for instruction in drawing and from them one can get much general culture and history and much training of the eye. One can learn much about composition, design, size, pose, technique; and reproductions certainly do give reality to the teaching of art, and correct many false impressions which one gets from reading a text-book or listening to lectures. I have often had students say that they thought the Erechtheum was as large as the Parthenon even after they had read about the dimensions of the two buildings. If they saw a good model of the Athenian Acropolis like that of Walger, they would not make this mistake. In the case of statues and smaller objects the reproductions should have the size of the originals and then teachers would not continually be asked how tall the Aphrodite of Melos or the Hermes of Praxiteles is.

A museum of reproductions should have photographs illustrating the history of architecture, sculpture, painting, and the minor arts. It should have squeezes (from which often casts can be made not only for inscriptions, but for architectural designs), models, maps, charts, picture post-cards where nothing better can be procured, atlases, illustrated magazines, lantern-slides,



Photograph by Maraghiannis

FIG. 1.—Cretan snake-goddesses in faience (for one in ivory and gold in Boston, see ART AND ARCHAEOLOGY, I, 1915, p. 211). The cross (date, 1800-1500 B.C.), of fine veined marble, of orthodox Greek shape ($8\frac{3}{4}$ inches wide and less than an inch thick), was the central cult object in the shrine of the Minoan snake-goddess. The sea-shells, cups, girdles, etc., are votive-offerings. The Cross was not only a religious symbol, but an actual object of worship, and, being perhaps the star-sign, is related to the Christian emblem of the same shape, which is still used in the Greek church, the so-called Eastern Cross.

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but, above all, casts and other reproductions that are to be had of works of art. As my space is limited, I shall confine myself to Greek and Roman art, and it may be interesting to consider some of the new reproductions that are available. The prehistoric art of Greece is now better known to us than it was to the Greeks themselves, thanks to the recent excavations in Crete, Melos, Thessaly, Mycenæ, Tiryns, and other places. The story of these remarkable discoveries by Schliemann, Dörpfeld, Tsountas, Halbherr, Pernier, Mrs. Hawes, Richard Seager, and, above all, Sir Arthur Evans is known to all. Within the last twenty years two enormous palaces have been unearthed at Cnossus and Phæstus and many smaller towns or villas have been excavated at Palækastros, Zakro, Gournia, and Hagia Triada, Mochlos, Pseira, etc., by English, Americans, and Italians. This Minoan civilization, almost modern in its architectural, sanitary, and other arrangements, had its arts and crafts, and in the minor arts, especially in gold metal work, it rivals the Renaissance. This Minoan art covers more than 2,000 years, from the Early Minoan (before 2200 B.C.) through Middle Minoan (2200 to 1600 B.C.) to Late Minoan (1600-1200 B.C. or later) and can best be studied in the Museum at Candia, since no important work of art can be exported from Crete. But so good are the facsimiles made by Gilliéron and Bagge and Saloustro and others, that one can form a very good idea of the wonderful versatility of the Cretan artists and of the Cretan civilizations by going to the Cretan room in the Metropolitan Museum, which has the most complete collection of Cretan reproductions, to the Museum of the University of Pennsylvania, to the Fogg Museum at Harvard University, or to other



FIG. 2.—A late Minoan false-necked or stirrup vase (1600-1500 B.C.), reconstructed from eighty-six pieces, from the American excavations at Gournia, the Cretan Pompeii, representing two writhing octopods in the midst of smaller sea-animals whose fantastic shapes recall the wonders of the Naples and Honolulu aquariums. Fine pinkish-yellow clay with decoration in black-brown. From Mrs. Hawes' *Gournia*, pl. II.

museums which have such reproductions. Here (Fig. 1) are faience objects, especially the famous snake-goddesses with their flounced skirts and exposed breasts. "Ce sont des Parisiennes" was remarked when they were first published. Here are accurate reproductions even truthfully colored of votive robes, shields, flying fish, vases; of two naturalistic reliefs, one a cow and a calf, the other a goat suckling her young; and of a marble cross which was used as a religious symbol more than 1500 years before Christ (Fig 1).

Good reproductions of the wonderful vases themselves have been made and it is sometimes difficult to distinguish the copies from the originals. So in Philadelphia and the Metropolitan Museum are remarkably fine reproductions of the beautiful octopus vase from Gournia (Fig. 2). There are reproductions which vary from beautiful facsimiles

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FIG. 3.—Early Minoan stone vases from Mochlos, in which the natural colors of the veins of the stone make beautiful patterns. The originals are in Candia, Crete, but exact reproductions are made. From Seager, *Explorations in the Island of Mochlos*, pl. iv.

of the marvelous small many-colored stone vases (Fig. 3) found by Seager in 1907 and 1908, at Mochlos and Pseira, in which the natural-colored veining of the stone is used to set off the shape of the vases and as a highly developed decoration, to the tall amphoras painted with excellent plant and sea forms, found in the recent excavations of Dörpfeld at Kakovato, which he takes to be Nestor's Pylos. In plastic art the Minoans and Mycenæans did little, if anything, in the way of large statues in the round, but they have left us many interesting examples of modeling in relief, done with great fidelity to nature and with even a realistic rendering of the veins. These reliefs in painted *gesso duro*, representing in one case the full length of a man, in another a bull's head, so life-like and natural, are so imposing that their grandeur is seen in the excellent colored reproductions. A remarkable rhyton in the form of a bull's head in steatite with gilded horns, one of the best representations of a bull's head in any art, was found a few years ago in the little Palace at Cnossus and has been accurately reproduced in all its details by Saloustro and Gilliéron (see ART AND ARCHAEOLOGY, V, 1917, p. 143). The effectiveness of the architectural fragments with spirals and rosettes, the dignity of the oldest throne in Europe (Fig. 4), are seen even in the reproductions. The beautiful bronzes, lamps, gold rings, and cups are reproduced with almost perfect fidelity. Some of the gems and the Vaphio cups (cf. ART AND ARCHAEOLOGY, V, 1917, p. 146) have hardly been surpassed in any future age. But to my mind the most remarkable reproductions of the art of this early time are those of the wall-paintings which are among the most priceless discoveries at Cnossus and Phæstus, because we have not a single

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painting from Polygnotus, Micon, Apelles, or any other great Greek painter, and we must rely on painted grave-stelæ from Pagasæ (cf. *ART AND ARCHAEOLOGY*, IV, 1916, pp. 47 ff.) and elsewhere, on Greek vases, and late Greek and Roman wall-paintings from Delos, Herculaneum, Pompeii, and elsewhere, which reflect the influence of the great masters in painting. These Minoan paintings are well done and give us a fine insight into Minoan life. We see scenes from the Minoan circus, where

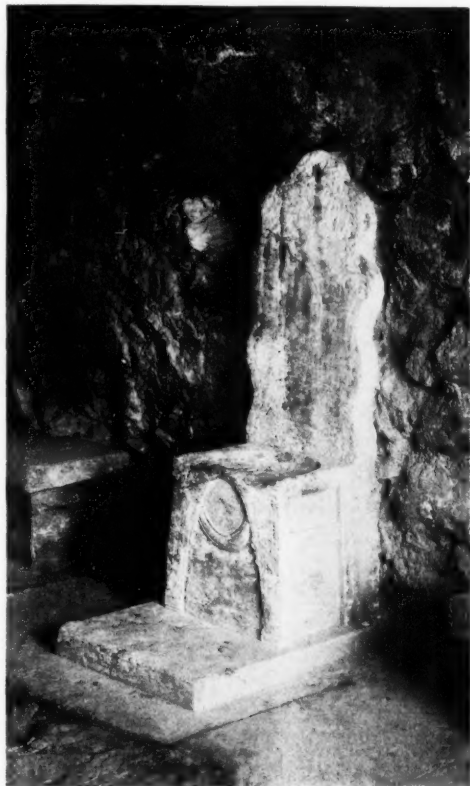


FIG. 4.—The oldest throne in Europe, the gypsum throne of King Minos still in place in the labyrinth or palace at Cnossus, Crete. Date about 1500 B.C. Note the carved arch with crocketed moldings in anticipation of Gothic architecture.

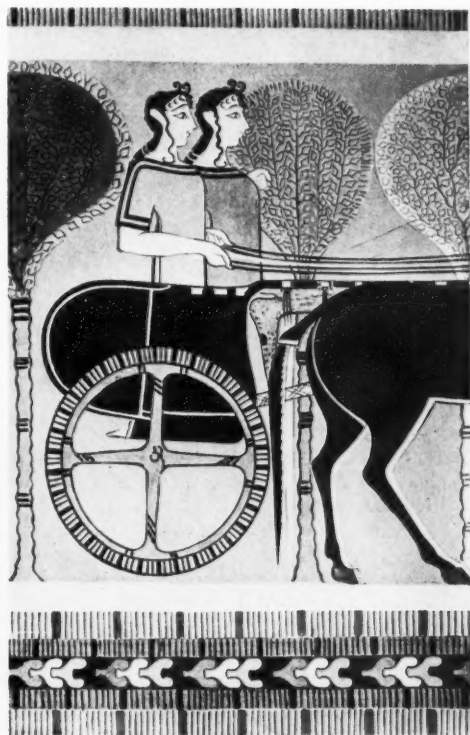


FIG. 5.—A Late Mycenaean fresco found recently at Tiryns representing two ladies with interesting coiffure in a chariot. Note the peculiar trees. Reproductions are made by Gilliéron. From *Tiryns, Die Ergebnisse der Ausgrabungen des Deutschen Instituts*, II, pl. XII.

girls as well as youths fought the bulls and did acrobatic stunts over and on the backs of the bulls which would surprise the modern toreador (cf. *ART AND ARCHAEOLOGY*, V, 1917, p. 144). Here we see the explanation of the story of the Minotaur to whom seven youths and maidens were sent every year to make a Minoan holiday, and here we see the origin of the bull-fight which survives in Southern France and Spain. Among the copies of other frescoes, perhaps the best known represents a tall dignified youth advancing with a tall vase held by both hands, a vase like

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FIG. 6.—One side of the painted sarcophagus from Hagia Triada of the Third Late Minoan period. Toward the dead man standing before his tomb to the right move three figures with offerings. At the left a priestess pours a libation into a vase between two double axes with birds perched on them. Behind her a woman carries a pole from which hang two vessels and then comes a man with a seven-stringed lyre.

many found in Crete, of which good reproductions are to be seen in many museums. Others represent ladies of distinction with extremely modern faces (one with ruby lips), an elaborate coiffure (cf. also the fresco from Tiryns, Fig. 5), and modern costumes. Others represent crowds of men and women dancing around a shrine, others (one also from Phylakopi) represent flying fish, a girl gathering crocuses, a cat chasing a pheasant, and other subjects from plant and vegetable life. Most important among the facsimiles is that of the famous late Minoan stone sarcophagus from Hagia Triada (Fig. 6), very instructive as to Minoan religion. It is elaborately painted in vivid blue, red, yellow, and green on stucco over the stone. All four sides have funerary scenes, which tell us much about Minoan religion and Minoan life. From Hagia Triada also come three important steatite vases, which were originally covered with gold leaf, the Harvesters' vase (Fig. 7) with its life-like procession, one singer rattling the sis-

trum, the sentinels' vase, and the tall rhyton representing athletic scenes and bull-fights (cf. *ART AND ARCHAEOLOGY*, V, 1917, p. 147). The copies of these, also, are extremely good. One no longer needs to go to Athens or Crete to appreciate the historic and artistic importance of these costly and beautiful productions of the oldest art in Greece. We no longer depend on drawings, but the colored plastic and painted facsimiles are making the exquisite Cretan faience and the gorgeous Cretan paintings known throughout the world, as they rightly deserve to be known. Even the beauty of the wonderful Minoan and Mycenæan metal work has been rendered by a special method of reproduction, by which precious metal is copied in real metal. This is the galvanoplastic process which has reproduced by the help of exact moldings the original form as well as the brilliant color of the original metal and, where originals are bent or crushed, resets them in their original form (cf. Karo, *Archaeologischer Anzeiger*, 1903, p. 157).

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FIG. 7.—The Harvesters' Vase from Hagia Triada, in the Candia Museum in Crete, a masterpiece of Minoan Art.

The finest specimens are the well-known Vaphio cups, but there are hundreds of other objects, vases of all kinds, silver and gold, including the so-called Nestor's cup, beautifully decorated sword blades, gold masks, a golden lion's head, a silver ox-head with gold-plated horns, all sorts of golden diadems and bands, hundreds of beautifully decorated rings and amulets and beads, golden sacred shrines, 701 gold discs beautifully decorated with butterflies, cuttle-fish, leaves, rosettes, spirals, etc. There is not time to enumerate the whole list of the objects which are executed by the Württemberg Metal Factory and are sold in Württemberg (Galvanoplastik. Geislingen-Steige) or by Gilliéron & Son, Rue Skoupha 43, Athens, or in London.

If we pass from the brilliant Minoan period through the dark ages to the eighth and seventh centuries B.C., we find Greek art being born again and gradually developing till painting and especially vase-painting reach their zenith in the early fifth century, some years before sculpture reaches its highest idealistic development in the Parthenon sculptures. Vase-painting quickly declines to its nadir in the fourth century, after which vases are rarely painted, and molding takes the place of the brush as in the famous Arretine vases, the best of which date from about the time of Augustus. Sculpture remains on the high plateau longer but loses its idealism by the time of Alexander, after whom, in the Hellen-

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Cichorius, Die Reliefs der Trajanssäule, pl. vii.

FIG. 8.—The Roman army crossing the Danube on a pontoon bridge such as have often been constructed in the present war. Cast from one of the reliefs on the Column of Trajan. See ART AND ARCHAEOLOGY, IV, 1916, p. 211.

istic age, attention is given to technique, to the technical rendering of anatomy, to exaggerated posing of figures, to realism, and to genre and pastoral figures, leading the way to the historical relief and portrait-sculpture which the Romans carried to such

heights in the Ara Pacis, the Arch of Titus, the columns of Trajan and of Marcus Aurelius, and the remarkable portrait busts of which hundreds are still extant. Casts are to be had of almost all sculptures from earliest Greek times to late Roman. There are



Cichorius, pl. XXI.

FIG. 9.—Another scene from the Trajan column. On the left, Trajan stands on a platform or *suggestus*, receiving the Dacian chiefs, some of whom are mounted. To the right, Trajan and his staff are standing on the ground to receive the Dacians. In the background soldiers are peeping over the wall of the camp.

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FIG. 10.—The Bronze Charioteer at Delphi.



FIG. 11.—Reproduction, made by the Württemberg Galvanoplastic Co.

sets of casts (Figs. 8, 9) even of all the reliefs that ascend the high Trajan column in a spiral band, one of these sets being in the Museum at St. Germain, the museum from which casts of Roman

weapons can also be secured. In such a collection of casts as that in Berlin or in the Metropolitan, or other museums, a better knowledge of the whole history and development of ancient sculpture

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FIG. 12.—Reconstruction of the Athena Medici, published by Amelung, *Jahreshefte des oest. Arch. Inst.*, XI, 1908, p. 189.

can be gotten than even in a museum with only a few originals; although no real appreciation of the greatness of any particular work can be secured by this method. There are excellent casts of bronze as well as marble works. So, for example, the metal reproduction of the Delphi charioteer (Fig. 11) is excellently done. Where the original was of bronze, as in the case of Myron's Discobolus, the practice has sometimes been followed of coloring the cast of some Roman marble copy to look like the lost bronze original (cf. ART AND

ARCHAEOLOGY, III, 1916, p. 272); and to show what an original colossal marble statue by Phidias looked like, casts of the Medici torso and other works have been skilfully combined by Amelung (Fig. 12). In some cases, we have casts of statues that are inaccessible or that have been destroyed; so a cast of the head of the Lancelotti discobolus can be seen in the Louvre, although no one is allowed to see the original in Rome. The Württemberg Electro Plate Co., which has, or had, an office also in London, makes excellent copper-bronze reproductions of antique statues and busts not only from casts from originals, but from reconstructed works. Among these are the "Spinario" (Fig. 13), the Apoxyomenus of Lysippus, the Lemnian Athena by Phidias,



FIG. 13.—The boy thorn extractor or "Spinario" in Rome, Palace of the Conservatori.

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FIG. 14.—Ivory statuettes from Ephesus. The originals are in Constantinople, reproductions in the British Museum. From Hogarth, *Ephesus*, pl. XXI.

Myron's Discobolus, and the new reconstruction of his group representing Athena and Marsyas (cf. *ART AND ARCHAEOLOGY*, III, 1916, p. 320), also the Diana of Gabii, and many other classical works as well as much later works, such as the equestrian statue in Venice of Bartolomeo Colleoni by Verrocchio. In some cases fine colored reproductions are available, as in the case of the archaic painted female figures in the Acropolis Museum of Athens, some of which have been imitated by Miss Nielsen and others.

Casts of works of architecture are

valuable to illustrate the history of architecture and to give suggestions to the modern architect. One of the larger rooms in the Metropolitan Museum has a collection of such casts including not only reproductions of doorways, but sometimes whole monuments like the choregic monument of Lysicrates or the porch of the Caryatids of the Erechtheum. For Greek vases, except those of Minoan times, which I have already mentioned, I know of no good reproductions except the forgeries of Schiappino. So, for example, in the Louvre there is a good copy of the colossal



FIG. 15.—Bowls made from an ancient Arretine mold, in the Fogg Museum at Harvard. From Chase, *Catalogue of the Loeb Collection of Arretine Pottery*, No. 125.

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cylix of Oltus. It is said that this copy was so good when it first appeared in Paris that a telegram was sent to the Museum at Corneto that the original vase had been stolen. The reproduction of vases made by Salzger, of Eisenach, are very inaccurate and of no great scientific value. For Greek ivories, gems, and coins there are fine reproductions; so, for example, the reproductions (Fig. 14) of the wonderful deposit of ivories, gold statuettes, and ornaments dating from the time of Solomon, which Hogarth found in his recent excavations at the great temple of Diana at Ephesus which one can see in the British Museum, seem to be almost exact duplicates of the originals in Constantinople. For Greek coins there are remarkable electrotype reproductions made by the British and other Museums, and any teacher can use the process which Professor Andrews, of Cornell, has invented for casting coins in large numbers to put into the hands of students. Coins give a real taste for what is classical, and besides, they convey definite and historical information (cf. Miss Palmer's article in this number of ART AND ARCHAEOLOGY). They give much information about portraits of famous men, about religion, mythology, daily life, buildings, and political events. For terra-cottas there are good reproductions and forgeries, like those in Boston; for gems there are hundreds of plaster and sulphur casts available, and many glass pastes and enameled stones, colored to imitate the originals. There are many good imitations, as in the Somerville and other collections. Many such collections exist in museums, and at the University of Vermont there is an excellent such collection made by Mr. Marsh, of which Professor Ogle has recently published a good catalogue. Of many ancient



FIG. 16.—Reproductions of pre-Roman pitchers and basins (the lowest perhaps as early as the sixth century B.C.) made by De Angelis & Son. From Tarbell, *Catalogue of Bronzes, etc., in Field Museum of Nat. Hist.*

bronzes, there are good reproductions available; so of the bronzes in Naples fine reproductions are made by the firm of Sabatino De Angelis & Son, and by Chiurazzi & Son, Naples. These are to be seen in other museums as well as in the Wanamaker collection in the Museum of the University of Pennsylvania (these made by Chiurazzi), or in the Field Museum of Natural History in Chicago, of which Professor Tarbell published an excellent catalogue in 1909, with eighty-two beautiful plates (Fig. 16). One of the most valuable collections of

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FIG. 17.—Reproduction of silver vase in Berlin.
From Hildesheim.

reproductions of classical things in the United States is the Saalburg collection at the Washington University, St. Louis, which illustrates all the different features of a Roman camp, including the every-day military life of the Roman soldiers as well as the agriculture and trades of the hangers-on of the camp. This Roman camp near Frankfort, was restored by order of the Kaiser and a museum of Roman objects built. Of many other works of the minor arts of Roman times there are good reproductions. The famous Hildesheim collection of beautiful silver vases, dating probably from the time of Augustus, which served for decorative purposes, as well as for table use (Fig. 17), among which is the famous Athena Bowl, the most beautiful production of the antique silversmith's art (Fig. 18), is most faithfully reproduced in the many copies manufactured by the galvanoplastic method. This same process has been used to make reproductions of those

Arretine vases which Martial told us not to despise. An extensive collection of Arretine ware, owned by Mr. Loeb (Fig. 15), was catalogued by Professor Chase, who has just published a similar catalogue of the Arretine vases in Boston. They suggest prototypes of metal in their shapes and decorations; so that there is some justification in the employment of metal in the reproductions, but plastic facsimiles colored red like the originals can also be obtained.

The number of reproductions is endless, and no museum probably will ever have the funds necessary to purchase all the possible reproductions, but every city which takes an interest in the History of Art, should have as many of the better reproductions as it can afford, and I have tried to indicate what are some of the more important reproductions of classical art. Almost all important museums make casts; but the most important firm for classical casts is Gerber in Cologne, but practically the best one available for Americans in war-times is Caproni, 1914 Washington St., Boston (cf. also my article in the *Classical Weekly*, x, 1916, p. 5).



FIG. 18.—The Athena Bowl from Hildesheim in Berlin.

Johns Hopkins University

IMPRESSIONS OF ASSISI

CLARENCE STRATTON

OF course I was wrong in approaching Assisi for the first time after dark. At the station, after the gold-laced porter had thrust a smelly lantern and my carefully syntaxed letter of warning under my nose, he shoved me and my bag into the hotel omnibus. Behind me came a female—a girl, woman, young, old, ugly, beautiful—I could not make out, for she was wrapped higher than her ears in a thick gray shawl. Then came her grizzled straight—father, husband? She huddled into the corner across from him. The horses trotted up the long road, the snowflakes melting down the panes.

Then trains, stations, baggage, snow, omnibus—all vanished. I thought of Dante's moving tribute to the simple man who had made Assisi kindle the entire world with a lovelier, kindlier, holier feeling than even Rome itself, with all its gorgeousness, its history, its pomp can inspire.

Assisi is S. Francis—S. Francis is Assisi. What was his father's wealth to this gentle youth? What to him meant the chances of trade on the routes to east and west, all of which passed through his town? Nothing mattered to him except the approval of his own conscience, the godliness of his own life, the love of his heart for all the world. If religion ever was poetry, it was in this man's life. If any heart overflowed in glory of its Maker, it was the heart of this saint when he wrote his Hymn to the Sun. Patient under the silence of his townsmen, silent under the jeers of his detractors, hopeful even after the Pope had refused to sanction his order of poor friars, S. Francis con-

tinued his work. His godliness triumphed. Followers took and kept the vows; the Benedictines gave him the Porziuncula down in the valley we were leaving behind; his death confirmed his holiness; at the western end of his town arose the great church, nay, the two great churches dedicated to his honor; and in them Cimabue and Giotto fixed forever his life and glory in the earliest specimens of true Italian art. Why should not S. Francis have tamed the fierce wolf that ravaged Agobio by speaking to him kindly, calling him "Brother Wolf"? No legend of humility, of self-abnegation, of kindness, of love, of service, told of this man need be beyond belief. Everything about him—

"Il me faut danser beaucoup ce soir afin de dormir."

Had the snowstorm suddenly changed into a thunderbolt demolishing the omnibus, I should not have been more stunned. Dancing—in Assisi—in order to make one sleep! What had this woman meant by this remark? Did the religious mediaeval town of S. Francis allow dancing? She continued almost at once, still in French.

"That call in Foligno this afternoon made me terribly tired."

So they made afternoon calls in Foligno instead of going on religious pilgrimages. She murmured petulantly, "Babbo." She was his daughter then, for that word is baby talk for "father." "Babbo, if you sit here I can go to sleep on your shoulder."

Turning, I offered, "I shall move my bag, then your daughter may sit beside you here."



The Approach to Assisi with a view of the basilica, monastery, school, and churches of St. Francis.

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Father spoke to me.

"You are not Italian?"

"No, Monsieur."

"French, Spanish, German, English, Russian?"

"American."

"South American? From what city?"

"Philadelphia."

Then he electrified me by saying in careful English, "Philadelphia—why—that was the city to which Benjamin Franklin went after he left Boston."

I had absolutely forgotten any history of yesterday, compared with the town we were approaching. Philadelphia is a mushroom growth of a night, while beside S. Francis, Benjamin Franklin seemed like a jovial acquaintance of yesterday. As I explained matters to my now aroused companions, even Signorina ventured questions, indifferently in French, English, or Italian, and I was told that they had lived six months in England, but that they were natives of Sardinia. This was the first time I had met any of Signora Grazia Deledda's people out of her books. It was in a buzz of conversation, therefore, and not in a cloak of meditation that I entered the bright hotel and went up to coffee and newspapers in the library. That evening Signor Assinelli formally presented me to his daughter, Rinati; to Signor Rossi and his wife; and to young Benlieure Ortiz, son of the director of the Spanish Academy at Rome. Later I met other people, chief among them Maria Marchetti, who with Rinati Assinelli had studied music with Pietro Mascagni at Pesaro, where both Rossini and Mascagni had been born. Without these friends I might have been lonely in Assisi the first time, for the winter daylight was short, the dark, cold evenings were long, and I was the only real outsider, since the young Spanish art student had lived

long in Rome. Day after day I stood rapt below the Cimabues in the lower church of S. Francesco. I walked miles in the upper church before the twenty-six scenes from the saint's life painted by Giotto. And I held my breath in reverence every time I stole down into the crypt where rests the tomb in the center of the silent white sanctuary. Here, I heard mass, listened to the colloquial sermons of the *Frati*, much like those reported in *The Little Flowers*, as preached by the Saint himself, and from here I always followed the celebrants through the upper churches and out into the beautiful old cloisters, for the mass extended over all the property left to the order by the Italian Government. One day down in the valley I found at the Porziuncula a Friar from far-away Texas. I haunted the church of Santa Chiara (p. 242), with its ugly walls and heavy leaning buttresses. I smiled when I crossed the little uneven town square and looked up at the beautiful façade (p. 240) of the old Roman temple—smiled at the way Goethe acted when he was in Italy. For he came yearning for Greek influence; having put aside all the mediaeval, all the Renaissance, all the Gothic; finished with all those great qualities that made the first part of *Faust*—yearning for the antique, for the classic. Goethe looked long and lovingly at this harmonious Greek-lined temple, then turned and fled down the hill, determined that no importunities of guides should induce him to spoil his impression of Assisi by looking at mediaeval convents, monasteries, and churches.

Ortiz finished the sketches of old men in the asylum he had come up to make. The Assinellis were going to Rome for the Christmas season, so one clear day, when the Umbrian Valley and sky looked colder and bluer than any Peru-



Benvenuti

Assisi and the far-stretching Umbrian Valley.

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Assisi. The entrance to the Lower Church of St. Francis. The arcades shelter hundreds of pilgrims' horses.

gian artist ever painted, I passed on to the town, the lights of which I had seen every night from one of the hotel terraces.

I believe that Italians never forget. Five years later, when I descended from the jolting train, the same obsequious porter who had waved me off greeted me cordially by name and began to tell me at once about everyone I had known in Assisi. Far above the gray olive trees, clear in spite of the clouds of dust the tramping oxen and barefooted children pounded up from the roads, shone the pink and yellow band about the mountain's brow, and higher still, silhouetted against a pitiless hot blue sky, rose the old Castle. The driver and my old friend in the dollar cotton suit spread handkerchiefs to protect their necks, the horses' tongues lolled out of

their mouths, their hoofs made muffled reports in the four-inch deep dust, but no mere physical discomfort could destroy the perfect beauty of the ascent. Though the road winds to right and left, the visitor never loses sight of the great supporting arcades beneath the monastery of S. Francesco (p. 236). At the western extremity of the town this pile of masonry stands. It does not rise as such a noble structure should—it really sinks, for the slope of the mountain drops so suddenly that as much masonry is in foundation as in superstructure. I was grateful that these great masses are not defiled as are those beneath San Domenico in Siena, where cavalry barracks have been provided.

This second stay in Assisi was a peculiar mixture of past and present. In the hotel dining-room the waiter

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The Temple of Minerva in the Forum of Assisi, the only building Goethe would look at.

bringing my cheese stepped aside to let pass a young priest. When his soup was served, he rose from his chair and standing behind it said his grace. Even before this his face and bearing had attracted my attention. Beneath his wealth of crisply curling hair was an unwrinkled countenance of dazzling, even whiteness. Not a wrinkle, not a shade, seemed ever to have marred that perfectly and even to my casual impression, holy face. So often such calm is merely a thing acquired—little twitchings of the fingers, nervous shiftings of the eyes, or glowing fires within their pupils, counteract and contradict this peace. Here was none of these things—full, deep brown eyes, gazed calmly at the outside world. This priest must be entirely detached from outside influence—of contact there could be none at all. It was quite natural to find in the home of the gentle S. Francis this young twentieth-century celibate. These musings were in my mind as I finished my coffee—they surged over me as I sat beneath a tall rubber plant on a terrace gazing at the spreading yellow haze that announced the coming of the full-orbed moon. They passed from me, however, as the moon finally flooded the Umbrian Valley with silver light, dimming all the stars and even the distant twinkling lights of Perugia. I sought some lines in Swinburne or D'Annunzio to quote when someone unobtrusively moved a chair near to mine, and uttered a quiet "Buona sera." It was my priest. I felt a mild curiosity about him, because of his splendid manly beauty—there was additional piquancy in the situation because I had never known a Catholic priest, yet I, a "scismatico," had come to a Catholic shrine, actuated in all likelihood by the same motives that had moved him.

He was French, from near Toulouse,

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The fortress built upon a rock at Assisi, called "La Rocca."

a provincial seminarist. He was as big and broad as all modernity. Realizing that his church had enemies in the world, he had turned his attention to things of the present. The "Index Expurgatorius" did not concern him, for he knew Oscar Wilde, Swinburne, Nietzsche, Sudermann, D'Annunzio. He was a reincarnation of some scholarly divine of the middle ages, philosophical, devout, but above all, literary—to whom the warfare between evil and good is much like the struggles between churchmen and Pagans of the Renaissance. He was curious, as are all Europeans, about the far-away United States. How could a land be even decent and orderly where every man may do as he pleases? What restrains people from doing as they please? I hope that what I told him of public opinion enlightened him. Yet I could see that it was all too

new, all too strange to seem real to him. With local custom he was more familiar. He could understand why St. Louis had Sunday baseball while Philadelphia had none. He was deeply touched when I told him that I had seen agnostics and Jews seated on the stage of a hall thronged with men of all faiths doing honor to a Catholic archbishop the day he received the pallium from the Pope.

But while the people visiting Assisi are always as fascinating as any could be, they are all drawn there by one power, the greatness of a humble man of the thirteenth century. Even the prosperous moving-picture directors and actors from Turin had come to arrange for a series illustrating the life of S. Francis. To the foreigner, to the devout, to the literary, to the artistic, all the interest is focused in the three



Benvenuti

The Church of Santa Chiara at Assisi.

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remarkable churches, one above another, all dedicated to the Saint (p. 236).

The Lower Church (cf. p. 239) is entered from the usual street level. Its arches and ceiling are low, its chapels obscured, its decorations dimmed, its colors faded. To the student of the history of art, its frescoes are of paramount importance. Several were painted by the predecessors of Cimabue; this master himself added a much-reproduced Madonna with four angels; but its crowning setting is made up of the four large triangles above the altar illustrating the three Franciscan virtues of poverty, chastity, obedience, and the final apotheosis of the Saint. The ingenious allegorical conception and details in these scenes are worthy of the imagination of Dante himself.

In 1818, below this Lower Church, there was discovered the rough stone sarcophagus containing the Saint's remains. Around it was constructed a rather ornate marble crypt which becomes impressive only during a service when one of the few remaining *Frati* sits familiarly and talks in simple, beautiful Italian to a few old beggars and curious tourists.

After the shadows of these two places the Upper Church strikes one as dazzling. Its Gothic arches spring high into the air, its long, narrow stained-glass windows are far above the floor, its supports are clusters of stem-like colored shafts; it is open, airy, light. While not so worked and reworked as the gem-like Sainte Chapelle in Paris, it is as elaborate in its decoration as the taste and skill of its craftsman needed to make it.

The wall paintings show a decided improvement in execution over those of the Lower Church. The biblical scenes upon the upper sections by pupils of Cimabue present one of the earliest

series so often repeated, of Old Testament incidents paralleled by New Testament events. The gradual advance in technic is striking and leads the gaze back to beginnings again and again. Thus the way was prepared for Giotto, of whose superiority over his master Dante wrote in the *Purgatorio*:

Credette Cimabue nella pittura
Tener lo campo, ed ora ha Giotto il grido,
Si che la fama di colui è oscura.

Here in large panels the painter depicts scenes from the life of the Saint. As simple in intent as the motives of the great man they honor, they dispel criticism by their charming naïveté, and remove all captiousness by their dramatic vigor. There was as yet no science of perspective; landscape counted not at all; meanings had to be made clear at a casual glance. When S. Francis appeared to Innocent III supporting the toppling Lateran, the artist had no idea of how to paint a crumbling structure, so he shows it leaning on one edge like a box. Even its opposite base line has risen far above the ground. When S. Francis received the *Stigmata*, Giotto, in order that none might mistake, drew faint lines from the wounds of Christ's body to the reproduced marks on that of the Saint. For the beginnings of architectural perspective one must go to Perugia and Florence, for landscape painting he will have to wait a century or so, but for dramatic force, human emotions depicted by figures and groupings, here are masterpieces. When the youthful Saint restores his apparel to his father, there is no doubt as to the feeling in the breast of every actor in the scene. In an entirely different manner, yet just as effective in its quietness, is his sermon to the birds. The parting from Saint Clara is a triumph of grouping.

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It was difficult to do anything in Assisi away from this pile of masonry, but there were polished Italian cavalry officers to meet and converse with; there were long winter evenings in the hotel library with the proprietor discussing the work of his close friend, the French savant, M. Paul Sabatier; and there were two excursions out to the Carceri, those rock-hewn cells in the side of Mount Subasio where the leader and a few followers retired at times for rest and meditation. One of these I took in winter on foot when I made a friend of an Italian who, like another Giotto, was watching his sheep and trying to call back his dog from chasing rabbits in the snow. In the summer I hired a little open *vettura*, the lowest degree of the aristocratic victoria, and watching the swaying back of the high perched driver, rattled up and up the bumpy streets and out upon the mountain road. Below sank the slopes clad with dull green olive trees, far below showed the ribbon of the railway, here

and there were white and gray dots of hamlets, a silver shining thread was the river Tescio, moving clouds of dust enveloped the dashing cavalymen encamped for the riding exercise that makes them the most efficient army horsemen in the world. But the *vettura* stopped suddenly; I peered around and saw two cream white oxen with horns spreading wide enough to bar the road. I wondered why the boy with the prod did not move them off to one side to let the carriage pass. The driver ejaculated some Italian, which might be swearing, and as he jumped down I expected to see him whip out a stiletto and commit murder. Instead the kind faced cattle wheeled lazily about, boy and coachman attached them to the carriage shafts, there was a crack of the whip, a lunge of the goad, the creaking of wheels, and we were off on the mountain climb, drawn by the horses of the livery stable, and the oxen of the field.

Central High School
St. Louis

TO MICHELANGELO

(Michelangelo, when asked why he gave his time to an artist's career, said: "For those who feel it, nothing makes the soul so religious and pure as the endeavor to create something perfect, for God is perfection, and whoever strives after it is striving after something divine!")

So wert thou lifted up to that far height
Better the divine beckonings thus to hear;
To fuller breathe celestial atmosphere;
To clearer see in that refulgent light,
Where such as thou rise far above the night
To dwell with the prophet old and the seer.
Who so to the Godhead hath thus come near,
And their eyes unsealed they see all aright,
To create the beautiful out of lasting stone;
To write in music or in imperishable word,
Such melody as first in heaven was known;
To sound other hearts when their heart is stirr'd;
All means so have ye thus divinely grown;
And messages of living speech have truly heard.

HARRY EDWARD MILLER

CURRENT NOTES AND NEWS

Prehistoric Cities in India

INDIA'S Archæological Survey for 1912-14, recently issued, is a notable one. The outstanding achievement of the past few years has been the scientific excavation of the sites at Taxila. Notwithstanding the wealth and power of Taxila in ancient times, we possess little information from history regarding its cities and kingdoms or literature. Greek and Chinese writers have left only brief notices of it, but coins and a few inscriptions show that it must have been from time to time the capital of a considerable and fertile territory.

It was not essentially Indian. Its foundation goes back to the second, if not to the third, millennium before the Christian era and the "Mahabharata" makes it the scene of the great mythical snake-sacrifice of Janamejaya. But it is not until the fifth century B.C. that it can be definitely said to be historically mentioned, and even then we only hear of it as the seat of a university in the Buddhist birth-stories or "Jatakas." In 326 B.C. it submitted to Alexander.

The remains at Taxila are very largely Buddhist, but on the commanding mound at Jandial excavation has disclosed a temple almost identical in plan with a typical Greek fane of the classical period, but in lieu of an extra chamber such as the "Parthenon" or chamber of the virgin-goddess found in temples to Athene, and to Artemis, placed between the back porch and the sanctuary, a solid mass of masonry exists which must have carried a lofty tower rising far above the temple itself. It would be consonant with all that we know of Alexander's own policy to surmise, as Sir John Marshall does, that on this tower was a fire altar and that the temple was a Zoroastrian one. Or it may be that it was itself dedicated to a Greek god, though constructed in the Parthian epoch, with a tower consecrated to fire-worship. Alexander had set the example of winning over a conquered people by adopting their creed and fusing it with his own, and this precedent may have been followed even by Parthian rulers anxious to conciliate the Greek elements in the population. The Ionic style of the columns, pilasters, and bold moldings round the base of the walls shows how strong Greek or Hellenistic influence still was in Taxila at this epoch.

The character of the building was consonant with that of the composite religion, which reminds us of that union of the ancient faith of the Pharaohs with the Hellenic mysteries which the Ptolemies had founded in Egypt. A very curious temple at Sirkap seems to have been dedicated to a trinity of federated creeds. Its architecture is composite, having on the two sides a central pilaster with a circular shaft, while those flanking it are square with capitals of plain moldings, except at the eastern corners where they are of the Corinthian order. On the front façade all the pilasters are Corinthian, two having rounded and the



The recently erected Cervantes Monument in Golden Gate Park, San Francisco. The kneeling figures are Don Quixote and Sancho Panza.

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remainder flat shafts. The interspaces between these pilasters are relieved by niches of three varieties. The two nearest the steps resemble the pedimental fronts of Greek buildings; and those in the center are surmounted by ogee arches like those associated with the caves of Hindu "rishis" reproduced in many rock temples; while those at the corners take the form of early Indian "toranas" of which the Muttra scriptures furnish many examples.

No artist or architect would thus combine styles and ornaments unless he were obliged to do so by his patrons, or dominated by conscientious motives of his own. The builder was obviously trying to placate the adherents of a Greek cult and two Indian creeds, probably Jainism and Buddhism. It is perhaps significant that while the Greek temples depicted stand nearest the center and are most prominent, it is not over them, but over one of the Indian fanes that the double-headed eagle, symbol of power that looks both east and west, is to be seen.—*From the Allahabad Pioneer.*

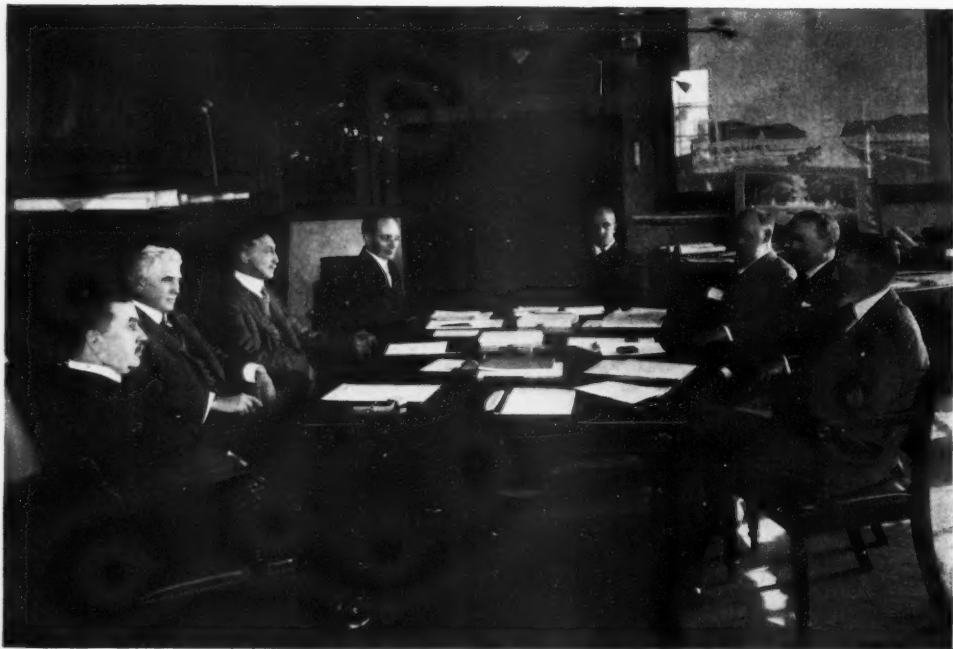
The Cervantes Monument in Golden Gate Park

LAST September, in the presence of official representatives of Spain and of the South American Governments, Mr. Molera and Mr. Cebrian, both San Franciscans of Spanish birth, presented to San Francisco the remarkable group of Cervantes, Don Quixote, and Sancho Panza. The group was sculptured by J. J. Mora and has been erected in Golden Gate Park in San Francisco. The memorial was conceived as a fitting echo in California of the great Cervantes revival in Spain. Mr. Mora, himself of Spanish South America, placed a life-sized bust of Cervantes on a natural bowlder as a pedestal. At the base kneel Don Quixote and Sancho Panza, as if they had come in their wanderings to a shrine of their creator. Cervantes is sculptured as an old man, showing the traces of war, adventure, and toil, looking down with a smile on the two most famous children of his imagination, who kneel in admiration and gratitude.

The head of Cervantes was modeled from an authentic portrait painted in 1600 by a Spanish artist, which was recently found. The kneeling Don Quixote is figured as the fanatic, but still the chivalrous gentleman. Sancho Panza, thick of nose and knobby of countenance, is true to Cervantes' conception. The bust of Cervantes is noble, thoughtful, and lifelike; and the figures of Don Quixote and Sancho Panza are peerless creations, who, although kneeling, seem ready to move, full of the life that Cervantes infused into them. The moss-covered unhewn rocks, used as a pedestal with the shady trees in the background, truthfully portray the rustic life led by the adventurous pair.

The monument is located nearly opposite the imposing statue of that illustrious Father Junipero Serra, who founded the California Missions. Not far away is the handsome sundial, dedicated to Ximenes, Cabrillo, and Drake. D. M. R.

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The Fine Arts Commission. From left to right: Charles Moore, L. Alden Weir, William Mitchell Kendall, Frederick Law Olmsted, William W. Harts, Herbert Adams, Thomas Hastings, and Charles A. Platt.

The National Commission of Fine Arts

WE are glad to present the latest photograph of the National Commission of Fine Arts, the personnel of which at the present time is as follows: Charles Moore, author and authority on city planning, honorary president of the Detroit Society of the Archaeological Institute; Frederick Law Olmsted, of Brookline, Massachusetts, landscape architect; Thomas Hastings, of the firm of Carrère and Hastings, architects of New York City; Herbert Adams, sculptor, of New York, designer of the McMillan memorial fountain in Washington among other notable works; J. Alden Weir, painter of New York, president of the National Academy of Design; William Mitchell Kendall, of the firm of McKim, Mead and White, of New York, the restorers of the White House; Charles A. Platt, architect of New York; and Col. William W. Harts, U.S. A., in charge of public buildings and grounds of Washington, who is secretary and executive officer of the Commission.

On May 17, 1910, Congress created the present Commission of Fine Arts, enacting that it should consist of "Seven well-qualified judges of the fine arts, who shall be appointed by the President and shall serve for a period of four years each, and until their successors are appointed and qualified."

In the act forming the Commission it was stated that its duty should be to

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advise upon the location of statues, fountains, and monuments in the public squares, streets, and parks in the District of Columbia and upon the selection of models for statues, fountains, and monuments erected under the authority of the United States and upon the selection of artists for the execution of the same, the Capitol and the Library of Congress only being excepted. It was also stipulated that "the Commission shall also advise generally upon questions of art when required to do so by the President or by any committee of either House of Congress." The duties of the Commission were further enlarged by an executive order issued on November 28, 1913, requiring that "whenever new structures are to be erected in the District of Columbia under the direction of the Federal Government which affect in any important way the appearance of the city, or whenever questions involving matters of art and with which the Federal Government is concerned, final action shall not be taken until such plans and questions have been submitted to the Commission of Fine Arts, designated under the Act of Congress of May 17, 1910, for comment and advice." Among the many important designs to which the Commission has given its official endorsement are, the memorial amphitheater at Arlington National Cemetery (see ART AND ARCHAEOLOGY, III, 1916, p. 230); the monument to President Tyler, in Richmond, Virginia; the marble group representing "Peace through Justice," to be contributed by the United States to the embellishment of the Peace Palace at the Hague; the Butt-Millet fountain lovingly designed by two of its members; and especially the great Lincoln Memorial (see ART AND ARCHAEOLOGY, I, 1914, p. 38), now rapidly approaching completion.

The members of the Commission serve without pay, as Congress makes an annual appropriation of only \$6,000 to cover actual traveling expenses. The total amount of money involved in projects presented to the Commission for consideration is seen in the fact that during the first year of its activity it passed upon contracts amounting to approximately \$16,000,000.

The first chairman of the Commission was the late Daniel H. Burnham, of Chicago, who was one of the members of the park commission, which in 1907 extended the l'Enfant plan, prepared under the direction of George Washington, to meet the demands of the modern city of Washington, capital of 100,000,000 people. Members who have completed their term of office are Daniel Chester French, sculptor, who is designing the statue of Lincoln for the Memorial; Cass Gilbert, architect of the Woolworth Building and the Minnesota Capitol; and Peirce Anderson, a partner of Mr. Burnham's who assisted in the designs for the Washington Union Station and city post-office. Francis Davis Millet, mural painter and first director of the consolidated American Academy in Rome, who lost his life on the Titanic, also was for several years a member of the Commission.

M. C.

BOOK REVIEWS AND NOTICES

The Enjoyment of Architecture. By Talbot F. Hamlin. New York: Duffield & Co., 1916. Illustrated. Pp. iii + 349. \$2.00.

In the good sense of popular—there are many who deny that the word can have a good sense—this is a popular book. Obviously it is written for the many intelligent laymen who are eager to get some sane understanding of the great art in which civilized men memorialize themselves more completely than in any other. No other art is so generally followed as architecture, or so expressive of a nation's ideals and practices. No other art is so little thought about, understood, or generally enjoyed. Most of the books on architecture come under the head of erudite treatises or barren texts. To the average man one is as repellent as the other. For the average man Mr. Hamlin's book is neither. It is bound to be a success because it has in it a great deal which such a man wants to know, put in such a way that he can get it easily. It deals directly with the principles underlying good architecture; principles of prime import to the intelligent patron of architecture, whether he be building his own house, cottage, or palace; member of a public building committee in village, town, or city; or seeking to derive just pleasure from what he sees as he goes about the world.

The book is written from the practicing architect's point of view. Terms are defined, and the definitions are adhered to. A surprising exception to this laudable procedure appears in Chapters III and IV; alike entitled, "The Architect's Materials." On reading these chapters one finds to his surprise and confusion that materials mean "structural elements," see page 109, or "structural requirements," see page

135. On page 75 we read that, "To this day, these two things, walls and roofs, are the most fundamental and important of the architect's materials."

Set forth for the general reader in such a manner as will convince him of their vital importance are many points absolutely necessary to an understanding, hence appreciation, of architecture. Nothing will do more to help bring about better and lovelier building in this country, far more lacking in such respect than Mr. Hamlin's optimistic spirit is willing to grant, than education of the masses. "The Enjoyment of Architecture" may easily prove to be a powerful factor in such education.

It is difficult to join the author in the main thesis of Chapter VIII, "The Meaning of Style," wherein he seems to find nothing but praise for the eclecticism displayed by far the greater part of present-day work. Nor is it easy to follow his logic when he says, page 287, that Thomas Jefferson "strove in all his work to imitate the beauties of a past style which he knew and appreciated because it seemed to him beautiful."

A twofold and extremely healthful point of view is taken throughout the book; that of lucid expositor and that of enthusiast. The result is a sort of sanity of appeal which is rare. No single chapter illustrates this so well as the second, which deals with the "Laws of Form in Architecture." The meaning of balance, rhythm, proportion, harmony, and climax is made plain in prose that is not prosaic. The writer is sensitive to the charm and beauty in humble surroundings and his own interest, in what are elementary matters, prevents anything he says from being uninteresting.

Nothing in the book is better than

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the following, page 71. "The enjoyment of architecture is a personal matter, and the person who attempts for himself sincerely to form his own judgments about the buildings he sees, and who attempts to find reasons for his judgments on real and thoughtful convictions, is doing more for the growth of architectural taste than the one who accepts blindly the taste of the most competent critics."

ALFRED M. BROOKS

Indiana University

The Renaissance of the Greek Ideal. By **Diana Watts.** New York: F. A. Stokes Co., 1914. Pp. xii + 184. 144 illustrations. \$5.00

This is a very interesting book written by Mrs. Roger Watts, who trains girls in athletics by making them take the poses of ancient statues, such as the Heracles of the Ægina Pediment, the Discobolus of Myron, the Charioteer of the Capitol in Rome, the so-called Borghese Fighter of the Louvre, the Fighting Theseus, the Youth of Subiaco (wrongly ascribed, page 76, to Myron), the Amazon of the Vatican, the Athena of the Æginetan Pediment, and the Goddess Fortuna in Naples. The book is beautifully illustrated with photographs of these ancient statues, of some Greek vases, and with a great variety of the modern positions revealed by the cinematograph. After a comparative analysis of the ancient Greek development and that of the modern human being (Chapter I), Mrs. Watts shows how such training develops precision of movement, perfect command over muscle, beauty of foot and of the lines of the body (Chapter II). She lays great stress on tension, by which she means elasticity, complete connection of all the muscles with the center of gravity (Chapter III). The most noticeable result of the condition of tension in the Greeks was the invariable

slenderness of hip not only in men but in women. In Chapter IV, she studies the fundamental principles of movement, dividing them into disconnected and sequential, giving especial attention to the different kinds of wrestling practiced by the Greeks. In Chapter V, we have a thorough study of the application of mathematics to human movement, in which many drawings are reproduced. Chapter VI deals with the interpretation of sculpture by the laws of balance. In this chapter she lays stress on the fact that one must feel the thing he is doing and make his or her muscles respond to the life and spring which the Greek sculptors were able to chisel into their models. The revelation of what Myron's Discobolus meant in movement was a great joy; and Mrs. Watts says that she will never forget the joy and excitement of the moment when she became Heracles. In the seventh chapter, she deals with mental reactions, showing how it is possible to realize life at its maximum. Chapter VIII deals with spiritual reactions. In the condition of perfectly balanced physical strength and well-being, the mind and soul respond more fully. Then follows a detailed explanation of the twelve basic exercises with abundant illustrations. Despite some slight errors about the ancient statues, such as that the reproduction of the Discobolus in the Terme Museum in Rome is bronze, and despite some misprints, such as Colignon and Coligonon for Collignon, the book makes very interesting reading and tells of a very important experiment, showing a new practical value for the study of Greek art. It shows much influence of Professor Loewy, who, himself, has complimented Mrs. Watts on her reconstructions and has given her some valuable suggestions.

D. M. R.

WHAT OUR FRIENDS ARE SAYING

Daniel Chester French, New York:

I need not tell you that I find great pleasure and profit in the magazine, which seems to me one of the very best publications.

Ernst C. Krohn, St. Louis, Mo.:

I wish to express my appreciation of the artistic manner in which ART AND ARCHAEOLOGY is printed and of the high standard of excellence, both literary and artistic, of its contributions.

Indianapolis News:

ART AND ARCHAEOLOGY, published monthly at Washington by the Archaeological Institute of America, is a beautiful magazine.

H. R. McIlwaine, State Librarian, Richmond, Va.:

I think that ART AND ARCHAEOLOGY is from every standpoint a most valuable publication. This library will continue to be a member of the Archaeological Institute of America.

Ellsworth Woodward, Director Sophie Newcombe Memorial College, New Orleans:

The whole publication seems to me to be continually improving and becoming more and more artistic and serviceable.

A. Marshall Jones, Boston:

There is no other magazine published in this country that appeals to me so strongly. Text, paper, illustrations, in fact every feature evince care and attention to detail which result in a positive art creation.

I. M. Casanowicz, Curator of Old World Archaeology in the National Museum, Washington:

ART AND ARCHAEOLOGY has, during its comparatively short period of existence, done more than any periodical of the kind for aesthetic education. Its series of papers on the art of the Old World and the New are written in popular style in the noblest sense of the word. While eschewing technical terms, they are based on expert knowledge, and accompanied by unsurpassed illustrations. ART AND ARCHAEOLOGY serves to train its readers to a knowledge and appreciation and thus to a love of art.

Juanita Tramana, New York:

I wish ART AND ARCHAEOLOGY could find its way into every American home of culture, for it is a real work of art and ought to grace the library of every lover of art.

Mrs. Delos Blodgett, Washington:

The magazine is very beautiful and I wish it a most successful season.

J. G. Winter, Ann Arbor, Mich.:

You are to be congratulated upon having made the magazine an artistic affair of superior excellence.

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This magazine is gaining in interest with each issue, and I have had to provide a number of friends with the opportunity of perusing the last few numbers.

Prof. A. L. Frothingham, Princeton:

The February number is a wonder. To show my appreciation, I inclose a check for three subscriptions.

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